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LITERATURE.

A History of Political Economy. By J. K. Ingram. (Edinburgh: A. & C. Black.)

THIS *History of Political Economy* is, for the most part, a reproduction of the article "Political Economy" which appeared in the *Encyclopædia Britannica* in 1885. The changes made in the article with a view to the present publication seem to be few and unimportant. As he states in the Preface, Mr. Ingram has, in writing his treatise, drawn largely on continental sources—a course which was more or less inevitable, especially with regard to German books. For, on the whole, it is only in the highly organised universities of Germany that we have the leisure, division of labour, and love of hard work necessary for the production of elaborate histories and other manuals on all the different branches of human knowledge. So long as most of the work done in our universities consists in passing examinations and helping others to pass examinations in a few comparatively restricted departments, so long shall we need to borrow considerably from Germany.

Mr. Ingram had more than sufficient reason for adopting the historical method of exposition. Of dogmatic treatises from the usual English point of view we have enough. In view of this fact, and in view of the growing dissatisfaction with the prevalent economics, recourse to the historical method of treating the subject is right and natural. Such a method is obviously in accordance with the most pronounced intellectual tendencies of the age. In most sciences it is now an accepted commonplace that we can best understand a thing by explaining its genesis, by tracing its origin and historical development. Whether the subject of investigation be language, the geological structure of the earth, the character of a man or a nation, or an economic institution, the scientific spirit is most thoroughly satisfied when we see the facts and processes which have made it what it is.

Even orthodox English economists should now be ready to acknowledge that this point of view has not been sufficiently recognised in this country. A book like the present is, therefore, a valuable and timely addition to our economic literature; and it should be most useful to those who most strongly disagree with it by stimulating thought, even when thought takes the form of contradiction. Mr. Ingram is a very decided adherent of the historical school of political economy, and gives emphatic expression to his views throughout his book. This would be enough to provoke dissent; but this is not all. He has, we believe, in several instances failed to do justice to the orthodox school of economics. He has not always succeeded in making a fair

and impartial appreciation of the past—a defect which in any case would be regrettable, but in an adherent of the historical school is the less to be admired.

There can be no doubt that the English school of economics has suffered from a defective recognition of the principles emphasised by the historical school. Our political economy has been too much studied in isolation from the other facts of society—from ethics, politics, law, &c. In particular, the ethical element has not been adequately considered. We have not been sufficiently alive to the truth that the economic circumstances and conditions of England are not part of the permanent order of the world, but are the product of historic forces, and may, through the operation of historic forces, be modified, and even radically changed; that these forces are partly peculiar to ourselves, and only partly common to us with other countries, and that it does not follow that what is normal and suitable for us must also be normal and suitable in Ireland, India, France, or Germany. Our economists have been too content with the minute analysis of the economic facts prevalent in this country during the last two or three generations—an important function, no doubt, but a really scientific economics ought to have a larger field of inquiry and a wider horizon. Nor is it a purely theoretical problem for a country with a vast empire to govern and an enormous range of interests, which cannot be understood by a simple reference to abstract formulas. One of the most remarkable results of this method of studying economics was the assurance so long and so generally entertained that free-trade would ere long become the accepted policy of the world. Without ignoring the noble and humanitarian motives of men like Cobden, we should recognise the fact that England adopted free-trade because it was best for herself, and that countries like France and Germany have not adopted it because it was not best for them. Starting from the modest assumption that Germany was bound and entitled to work out her own national life in a full, effectual, fair, and rational way under the conditions prescribed to her, we must regard the arguments of List as unanswerable. As men and nations are constituted at present, free buying and selling are not universally suitable. For the restoration of her unity and the due development of her national life Germany, for example, required a needle-gun. If her industries had been crushed by the overwhelming competition of England, she could not have produced a needle-gun. With Cobden and the Manchester school we believe that the world would be better without such instruments of destruction; but in the meantime they are part of the economy of nations, and we must make the best of the situation. No economics can be scientific, in the truest and best sense of the word, without due regard to the collective life of the people, and to the facts and conditions of national development.

We have said that Mr. Ingram is not always quite just to economists who are not of the historical school so called. It may fairly be asked, for instance, whether it is not arbitrary and artificial to classify the physiocratic school with the school of Adam Smith and others under the heading "System of Natural Liberty"? Is not the label too prominent?

But, apart from historical classifications, which generally have only a very moderate value, we cannot admit that "metaphysical" conceptions (to use Comte's language) play such an important part in Adam Smith's work. In him and in Malthus we see great examples of what may be done by history in the service of science. The pages of Mr. Ingram on Malthus are particularly open to objection, the information being meagre and the criticism unsatisfactory. Even the fact that Darwin borrowed from Malthus the principle with which he revolutionised biology meets with only a kind of grudging recognition from Mr. Ingram. It is an impressive example of the solidarity of science, which should have called forth the warm appreciation of an admirer of Comte like Mr. Ingram. Biology borrowed the principle from political economy, and political economy now gets back its own with usury. The principle of the struggle for existence has already received fruitful application in sociology, economics included. As in the case of Malthus, so with regard to Mill, we find a note of depreciation running through the criticism of Mr. Ingram. In his early stage Mill was too much under the influence of Ricardo, the most unhistorical of English economists; while in his later life he was too revolutionary, going farther, in fact, than the most advanced of the ordinary historical economists. For our own part, we believe that Mill was admirable at both stages of his life—first as the expounder of Ricardo and Bentham, and later as the hopeful teacher of ideas that promised a wider and more perfect development than the philosophic radicalism of his early days. The greatest minds, we hope, are those who are ready to learn even at the expense of an external consistency. All through his career Mill had his mind open to the best and truest of his time, and what more can we expect of mortal men? And is it not one of the first principles of the historical school that economists must be judged in relation to the time and country that produced them?

In his criticism of the "orthodox" political economy Mr. Ingram has, in our opinion, been unduly biased by his admiration for Comte. Comte was a great thinker in sociology; but in the fourth volume of his *Philosophie Positive* he is too consciously the founder of a new science, and does not sufficiently recognise the work already done. Most of what is best in the historical method had been put in practice long before Comte's time. Indeed, we cannot see that it is either true or useful to draw such sharp distinctions between the various schools of political economy or to proclaim so loudly, as Comte does, the necessity for new departures in science. To do so is in direct contradiction with the spirit of the historical method, which should teach us that science itself is a process of development, and that we can only lose by self-confidently breaking away from the past. Political economy can still be best cultivated in the manner of Adam Smith, with his wide human sympathies, his insight into the best thought of his time, his great historical knowledge, and his sagacious appreciation of the actual and practical; not, however, by stereotyping his principles into dogmas, but by facing the problems of our own time in his spirit and method.

In a brief review it is impossible to do anything like justice to a book that raises so many debatable questions. We can only hope that it will be widely read, as it is an able and comprehensive survey of the leading schools of political economy from a point of view not familiar to this country; and that it may lead to a more extensive study of the works of great German economists, such as Roscher, Adolf Wagner, and Schäffle.

T. KIRKUP.

The Fighting Veres: Lives of Sir Francis Vere and of Sir Horace Vere, Baron Vere of Tilbury. By Clements R. Markham. (Sampson Low.)

MR. FROUDE concludes his history with the defeat of the Spanish Armada. Mr. S. R. Gardiner's great series of volumes opens with the accession of James I. Between the two books there lies a stretch of territory which is practically unexplored. We are aware that a writer is engaged in filling the gap, but it is improbable that his work will see the light at an early date. In the meantime, Mr. Markham's *Fighting Veres* may be safely recommended as the only satisfactory account of some of the chief events that mark the interval between the crises of 1588 and 1603. Sir Francis Vere was probably the greatest of the Elizabethan generals. Lord Willoughby and Sir John Norris would certainly have equalled his achievements had they had the same opportunities. But the brilliant series of operations which Sir Francis Vere conducted as commander of the English auxiliaries in the Netherlands, in the last fifteen years of Elizabeth's reign, are not equalled in the military history of the epoch. Sir Francis also served in those expeditions to Cadiz and the Azores which gave Essex, the Queen's favourite, his fatal popularity. All these stirring incidents belong to that tract of history which both Mr. Froude and Mr. Gardiner have passed by. They certainly do not exhaust the interesting episodes in which the period abounds. But Mr. Markham has described the campaigns in the Netherlands which assured the States-General their independence, and the romantic, though fruitless, expeditions to Spain of 1596 and 1597, in such admirable detail that he goes far to supply the pressing need for some trustworthy guide to the neglected epoch. Very much still remains to be done, but every wise student will be grateful for Mr. Markham's contribution.

Mr. Markham has no misconceptions about the biographical art. The life of a man is not the history of an age, and Mr. Markham has avoided all contemporary history that does not immediately affect the careers of Sir Francis and his brother. The history of Spain's war with the Netherlands and of Elizabeth's connexion with it are necessary features of the biography, and Mr. Markham's account of both is satisfactory. The topographical notes and the maps which illustrate the Veres' campaigns are abundant, and give the reader exceptional facilities for understanding the critical manoeuvres chiefly associated with the country about Nieupoort and Ostend. Mr. Markham is not sparing in references to contemporary authorities; but it is needless to enumerate all the features

of biographical scholarship which characterise the volume.

There are points in which we disagree with Mr. Markham; but our differences of opinion do not diminish our respect for his book. The incidental references to the queen suggest an estimate of her character from which we dissent. She was able, undoubtedly, to excite much personal enthusiasm in her servants, for which many explanations could be offered; but it did not spring, as Mr. Markham more than once suggests, from any generosity in her treatment of them. Her admirals and generals were, with few exceptions, reduced to something like beggary in her service. With the falsest notions of economy, she starved her armies, and left her officers to bear pecuniary burdens which would have been allowed in no other country to fall upon them. Mr. Markham praises her enlightenment in making an open alliance with the States-General in 1586—an alliance which supplied Sir Francis Vere with his chief field of action. But Mr. Markham has not a word to say of the contemptible shifts by which she tried to shirk the responsibilities of the situation as soon as her army landed in the Low Countries. No reading in history is more pathetic than those letters from Elizabeth's generals in France and Ireland, in which they narrate the sufferings of their men from lack of proper food and clothing—privations directly attributable to the queen's parsimony. Failure on the part of officers thus heavily handicapped never won any sympathy from their mistress. Bitter sarcasms flowed from her ready pen—sarcasms beneath the dignity of a sovereign, especially of a sovereign who was herself mainly responsible for the misfortunes which she resented. Vere's experience was much like that of all Elizabeth's generals, although he suffered at her hand fewer personal indignities than his fellow-officers. Mr. Markham declines to dwell on these discreditable features of Elizabethan history. But it is only after we have realised the unfavourable side of the queen's character that we can fully appreciate the patriotic temper of Vere and his contemporaries.

Those engaged in biographical research must never boast that they have consulted every authority. In some obscure and ill-indexed volume of memoirs there may always lurk some small, yet critical, piece of information which the biographer may well be forgiven for overlooking, although the oversight may be regrettable. The authority which Mr. Markham has omitted to consult is not indeed very obscure nor ill-indexed, but the omission is intelligible. Lord Herbert of Cherbury's memoirs have been regarded as the confessions of a Lothario, amusing enough in their frank avowals of sin and self-seeking, but throwing no light on serious history. This view is for many reasons untenable, and the biographer of Sir Francis Vere should take the opportunity of contradicting it. The fame of Sir Francis Vere is nowhere more strikingly illustrated than in a conversation which Lord Herbert held with Spinola, the great Spanish general, in 1614. Sir Francis had died five years earlier. The first enquiry which Spinola addressed to Lord Herbert was of Sir Francis's death. In the camp of his enemy, Sir Francis's memory was held in almost as high

esteem as in his own. More important is it to note that Mr. Markham has omitted in his life of Sir Horace Vere all mention of his services in Juliers and Cleeves from 1610 onwards. Lord Herbert was present at the operations about Juliers in 1610 and 1614, and he mentions more than once that Sir Horace Vere was among the Englishmen who took part in the siege. It was, indeed, after a feast, "where there was liberal drinking," at Sir Horace's quarters before Juliers that Herbert began with Lord Howard of Walden that well-known quarrel which fills a large space in the autobiography. Mr. Markham has given so admirable an account of Sir Horace Vere's action in the Palatinate after the opening of the Thirty Years' War that it is a matter for regret that he should have altogether overlooked his connexion with the siege of Juliers, the prelude to that deadly struggle.

One or two slight corrections might be made in a future edition. Sir George Carew, Earl of Totnes, was not the father of Anne, the wife of Sir Allen Apsley. She was the daughter of Sir George's brother Peter. The libel on Leicester, which Mr. Markham quotes on p. 77 and describes as anonymous, without giving its title, ought to be more plainly indicated. It is of course well known as *Leicester's Commonwealth*, and was undoubtedly from the pen of Parsons, the Jesuit. The account of the literary work of Edward, Earl of Oxford, requires a word or two of further explanation. It is hardly adequate to say that he "wrote poems, some of which are preserved," and to refer in a note to "the *Paradise of Dainty Devices*, London, 1758." The *Paradise* was published in 1576; and verses by the earl appeared not only in that collection, but in *England's Helicon* and *England's Parnassus*. We do not know why Mr. Markham should apply the epithet "young" to Bingham, the English lieutenant who distinguished himself, in 1578, at the battle of Rymenant. He is identical with the Sir Richard Bingham who was subsequently distinguished in Irish politics, and was at least fifty years old at the date of which Mr. Markham is speaking. None of these are matters of great importance. Their venial character is the best testimony to the general excellence and accuracy of Mr. Markham's work.

SIDNEY L. LEE.

Auld Licht Idylls. By J. M. Barrie. (Hodder & Stoughton.)

THIS is not only the best book dealing exclusively with Scotch humb'e life, but the only book of the kind deserving to be classed as literature that has been published for at least a quarter of a century. It is, no doubt, a work that can be thoroughly understood and revelled in only by Scotchmen, the album of whose memory contains photographs not unlike those which Mr. Barrie must some years ago have taken at Thrums to colour—though not unduly to colour—in London. But it is written in a style of clear, direct English, devoid of affectation and unmarred by self-consciousness, but which, every tenth page or so, leads the reader into some ambuscade of what looks like quaintness, but is only realism touched with humour. Then, while Mr. Barrie deals exclusively with Scotch cha-

racter, though not at all with those odious "characters" that are perpetually posing as types, he does not indulge too much in the Scotch dialect or the Thums variety of it. Finally, Mr. Barrie's descriptive power, which is little if at all inferior to his humour, and, like it, has the saving grace of self-restraint, reminds one sometimes of Mr. Thomas Hardy, and sometimes of the late Mr. Richard Jefferies, but never of Mr. R. L. Stevenson, and seldom of Mr. William Black.

The first chapters in the book, "The School-house" and "Thrums," which contain more of the Idyll, and less of the Auld Licht, than their successors, are certainly not the worst or the least readable. On the contrary, Mr. Barrie's power as an artist rather than as a humorist—owing to the accident of birth—stands out more prominently in these than in anything else that, so far as my knowledge of his work goes, he has yet written. "The world of Scotch drink, Scotch religion, and Scotch manners is often," according to the late Mr. Arnold, "a harsh, a sordid, a repulsive world." It is a corner of this world that Mr. Barrie devotes himself to in his book on the weaving community of Thrums, and the little body of fanatical, poverty-stricken, hair-splitting Auld Lichts in its midst. We have Scotch religion at its dreariest and most grotesque in "The Auld Licht Kirk," "The Auld Lichts in Arms," and "Little Rathie's 'Bural'"; and Scotch manners, so far as they are synonymous with diffidence and matter-of-fact, in "Lads and Lasses," "The Courting of T'Nowhead's Bell," and "Cree Queery and Mysy Drolly." But somehow this little world of Mr. Barrie's does not seem harsh or repulsive, and hardly even sordid. No doubt this is so to some extent because Mr. Barrie, while he does ample justice to Scotch manners and Scotch religion, does not make too much of Scotch drink. He has nothing in common with the wretched tribe of Scotch artists in whisky-and-water-colours, who think it the perfection of humour to place a snuff-mull and a tumbler of toddy by the side of the Bible and the Confession of Faith. Not that he ignores Scotch drink altogether. Even his Auld Lichts steal from a Scotch mist and a debate on the immortality of the soul into "The Bull," and his Old Dominie rises from his deathbed to hide a whisky-bottle from his wife. But Mr. Barrie keeps drink in the background, as it always has been kept in well-regulated Scotch households. His success in toning down the harshness of the world he depicts lies in the tenderness which mingles with his humour, and prevents its realism from becoming dry with the dryness of contempt. Perhaps the finest chapter in his book is that which, under the title of "Cree Queery and Mysy Drolly," tells the story of the affection of a poor grinder for his mother. There is humour, and a promise of something better, in this:

"Mysy got me to write several letters for her to Cree, and she cried while telling me what to say. I never heard either of them use a term of endearment to the other; but all Mysy could tell me to put in writing was 'Oh! my son Cree; oh! my beloved son; oh! I have no one but you! Oh! thou God, watch over my Cree!' On one of these occasions Mysy put into my hands a paper, which she said would perhaps help me to write the letter. It

had been drawn up many years before, when he and his mother had been compelled to part for a time, and I saw from it that he had been trying to teach Mysy to write. The paper consisted of phrases such as 'Dear son Cree,' 'Loving mother,' 'I am takin' my food weel,' 'Yesterday,' 'Blankets,' 'The peats is near done,' 'Mr. Dishart,' 'Come home, Cree.' The grinder had left this paper with his mother, and she had written letters to him from it."

The same mingling of tenderness—in this case, perhaps, rather pathos slightly ashamed of itself—with humour, is seen in the following from "The Auld Licht Kirk."

"In one week three of the children died, and on the Sabbath following it rained. Mr. Dishart preached, twice breaking down altogether, and gaping strangely round the kirk (there was no dust flying that day), and spoke of the rain as angels' tears for three little girls. The Auld Lichts let it pass; but, as Lang Tammas said in private (for, of course, the thing was much discussed at the looms), if you materialise angels in that way, where are you going to stop?"

Next to the description of "Thrums," which is the second chapter of Mr. Barrie's volume, and "Cree Queery and Mysy Drolly," from which I have already quoted, I like most—and in a case of this kind criticism practically amounts to singling out what one likes—"The Auld Licht Kirk" and "Lads and Lasses," which exhibit the spiritual and human sides of Thrums respectively. One or two chapters, such as "David Lunan's Political Reminiscences," and "A Literary Club," have the look of after-thoughts. They are not devoid of ability, but they suggest the idea of having been written mainly with a view to making their author's picture of Thrums complete. We are told that "not many years ago" a man died (not on the scaffold or on the woolstack) but "on the staff of the *Times*," who

"when he was a weaver near Thrums was one of the literary club's most prominent members. He taught himself shorthand by the light of a cruizey, and got a post on a Perth paper, afterwards on the *Scotsman* and the *Witness*, and finally on the *Times*."

Here Mr. Barrie's dry realism becomes the baldest of prose. Then "The Courting of T'Nowhead's Bell," while unquestionably clever, and no doubt essentially true as a description of Scotch rural love-making, has, to me, a spun-out look. In it Mr. Barrie seems, for once, to be desirous of creating a laugh, instead of trusting to the native force of his writing to act as a moral touchstone upon the faculty of his readers. WILLIAM WALLACE.

The Land beyond the Forest. By E. Gerard. In 2 vols. (Blackwood.)

M^DM^E. GERARD is the wife of an Austrian officer, and these two volumes form the record of her two years' stay in Transylvania. It is but justice to say that she has produced on the whole a very readable book. She writes with clearness, is a shrewd observer, and is by no means wanting in wit. "I have remarked," she says (p. 57), "that on an average it takes three well-populated [Saxon] villages to produce two bonnie lasses." She describes the Armenian women (vol. ii., p. 156) as "pale, dark-eyed beauties, whose portraits might be taken in pen and ink only,

without any help from the palette." The chapter on "Still Life at Hermanstadt" would be evidence—if we needed any—that the author could write a satirical society novel. "We hear so much about the corruption of large towns; but for a good, steady, infallible underminer of morals commend me to the life of a dull little country town" (vol. ii., p. 229). Disraeli himself could not have put this better. But, though M^dm^e. Gerard's style is piquant, it cannot be called either poetical or picturesque. The book is full of verse, but devoid of poetry. Her translations fail to give the spirit of the original, and even her descriptions of scenery seem hard and metallic.

M^dm^e. Gerard tells us that she has "more pleasure in chronicling fancies than facts and superstitions rather than statistics." If this be her bent, she must be congratulated on her choice of a subject. Transylvania is the happy hunting ground of those whose delight is in folklore. Great Pan is not dead in the "land beyond the forest." We find there a network of races each more superstitious than the other. There is little to choose in this respect between the civilised Saxon and the ignorant Rouman. If a Saxon recovers from a dangerous illness, he is said to have "put off death with a slice of bread." And as to a Rouman, his whole life is taken up in devising talismans against the devil. Even his wedding-day is darkened by uncanny shadows. He lives in dread lest the devil should appear and make love to his wife. Chemists are applied to for a magic potion called *spiridusch*, which has the property of disclosing hidden treasures. No land, according to tradition, is more rich in treasure-trove than Transylvania. Those born on Sunday, or who have eaten mouldy bread for a whole year, are the most likely to be successful in their search, provided it be made on the eve of St. George's day. The Gypsies are described at great length, and this illustrates the lack of proportion and design in the book. Chapters taken from M^dm^e. Gerard's diary and essays on folklore follow each other haphazard, and much in the second volume is pure padding. If the Gypsies and Roumans receive more than justice from the author, the Saxons receive less. "I do not give my flowers for nothing!" said the wooden Noah's-ark faced woman to M^dm^e. Gerard. "Unless you pay me two kreutzers, I shall keep them for myself!" (p. 94). This was an unlucky remark for the Saxons, whose lack of courtesy is contrasted with the courtesy of the Roumans, and courtesy with M^dm^e. Gerard covers a multitude of sins. The Saxons, too, are Malthusians, and this, in the opinion of most persons, is a crime. The fact however remains that the Saxon, with his *zwei Kinder* system, has abolished poverty from Saxon villages, while the Rouman, with his large family, remains the paid labourer of the thrifty Saxon. It is also equally true that the Saxons are not as pleasant-spoken or as good-looking as the Roumans; and therefore those who set great store by externals prefer the latter.

Although M^dm^e. Gerard is at home among the Saxon and Rouman (not the Szekel) peasantry of Transylvania, she has little to tell us about the dwellers in towns. If an English reader wishes to learn something both

about the Hungarian country gentleman and the Saxon or Jew burgher, he must turn to the pages of *Life and Society in Eastern Europe*, by Mr. Tucker, the diffuse, but entertaining, personal guide to Transylvania. Unfortunately, the little that M^{me}. Gerard tells us about the social life of towns is not always accurate. The following is an instance:

"A peculiar characteristic of Klausenburg are the Unitarian divorces, which bring many strangers on a flying visit to this town, when the conjugal knot is untied with such pleasing alacrity, and replaced at will by more congenial bonds. To attain this end the divorcing party must be a citizen of Klausenburg, and prove his possession to house or land in the place. This, however, is by no means so complicated as it sounds, the difficulty being provided for by a row of miserable hovels chronically advertised for sale, and which for a nominal price are continually passing from hand to hand. House-buying, divorce, and re-marriage can therefore be easily accomplished within a space of three or four days" (p. 33).

A statement like this reminds us that some modern travellers still resemble their remote ancestor Baron Munchausen. There are no such hovels in Klausenburg, nor would their purchase be a necessary step to a divorce. Wherever he may reside in Hungary, a Unitarian, not attached to any other congregation, would be ecclesiastically within the jurisdiction of the Mother Church at Kolosvar (Klausenburg). Nor is it true, as the reader would infer from M^{me}. Gerard's book, that divorces are more easily obtained among the Unitarian than among other Protestant communities. The only difference is that the terms of admission are easier, and a merely civil divorce is not considered so respectable as an ecclesiastical one. The expediency of sanctioning divorce must, of course, remain a moot point, but in this respect the Unitarians are no worse than other Protestants. Divorces are not frequent among the Transylvanian Unitarians themselves. Most of their divorces are between persons who join the body for that purpose. These converts are naturally birds of passage; but some, who come for a very different purpose, "remain to pray." Duke Arthur Odescalchi, who joined for a divorce, has been a member of the Supreme Ecclesiastical Council of the Unitarians since 1877. The Unitarian colleges are admirable institutions, at which youths of all denominations are educated. The name Unitarian was officially adopted by the Church in Transylvania in 1638. This anti-Trinitarian Church owed her origin to the religious toleration of 1568, when Prince John Sigismund was himself a Unitarian. Strange to say, the first Unitarian bishop, Francis Dávid, was not of Magyar, but Saxon origin.

The most romantic race in this romantic land is the Szekel; yet to this race M^{me}. Gerard devotes but half a chapter, and that little is inaccurate. "The greater number of Szekels have remained Catholics" (vol. ii., p. 152). This is not the fact. The Szekels are the backbone of the Unitarian Church in Transylvania. Had M^{me}. Gerard consulted Baron Orbán's *Székelyfold*, she would have learned that in Csíkszék alone have the Catholic Szeklers a majority over the Unitarian Szeklers, and this majority includes not only Unit Szeklers, but outsiders, such as Wallachs, Gypsies, and Armenians. In Transylvania religion is essentially parochial.

Very rarely indeed is there more than one church in a village, and those who do not care to conform generally go elsewhere. The Szeklers, who are nature's gentlemen, would have delighted Rousseau. In the Middle Ages, when the Saxon, bent on securing his own life and property, sheltered himself behind impregnable fortresses, and when the Rouman as a mere savage fled to the mountains, the Szeklers would go forth and meet the invader in the open field, undaunted by overpowering odds. For their knightly integrity and valour the Hungarian kings emancipated them from serfdom and ennobled the entire race. They are now what their forefathers were—industrious, generous, simple-minded, and absolutely truthful. Proud they justly are of their illustrious ancestry, whether as humble shepherds they tend their flocks on snow-ridged Carpathian slopes, or whether they are tillers of the soil in the valleys below. Their faith saves them from the degrading superstitions of their Saxon and Rouman neighbours. The virtues of these peasant Unitarians have yet to be sung. Some historians (M^{me}. Gerard states) have supposed them to be unrelated to the Magyars, who live on the other side of the mountain; but a Szekler is as much Magyar as a Yorkshireman is English. Their language is a dialect of Hungarian, and differs from it far less than does "Saxon" from German. There is an old Szekler alphabet, which I am told is "very curious."

Transylvania is a deeply interesting and almost unknown land. Its annals are still unwritten. No English book can be recommended without great reservations, and certainly not the book before us. I have been careful to draw attention to all the good points in M^{me}. Gerard's book; but justice compels me to state that, by reason both of her omissions and her grave inaccuracies, she has proved herself an unsafe guide to the land that lies beyond the forest.

J. G. COTTON MINCHIN.

The Death of Roland: an Epic Poem. By John F. Rowbotham. (Trübner.)

This is neither a great nor a good poem; but it cannot be denied that it is an extraordinary one. I may not, with any regard for humanity, recommend anyone else to read it through; for it consists of twenty cantos, and—estimating roughly by pages, for the lines are not numbered—we may put it down at about 8,000 lines. Its metre, I must not call indescribable, for Mr. Rowbotham elaborately describes it, in his preface, as "octometer catalectic, unrhymed, with all its places free except the two last," and as possessing a certain relation to music, the discussion of which I must leave to his brother connoisseurs. Its wealth of language—martial, heraldic, abusive, imprecatory—is quite phenomenal. It is "full of strange oaths," and familiar ones, too. The Saracens (canto xiii.) advance in the following array:

"With chiefs and with chevrons, with cantons and gyrons, with pallets and billets of many a hue,
With lozenges, rustres, with bezants and bendlets, seamed, powdered, and blazoned, they beetled to view."

And they describe the absent Charlemagne (canto xviii.) thus:

"And well I picture him sitting at dinner, hearing the horn, wiping his mouth,
And testily muttering under his iron-grey moustachios, 'D—n their souls!
What do they want, disturbing my dinner?
Shall pudding spoil and men be saved?
Or shall men spoil and pudding be saved? G—p d—n their impudence! Bring the relevés.'"

Strange as it may seem, all this is not meant for buffoonery. The whole poem is an attempt at the Homeric manner—at the mixture of the grand with the homely. Sometimes, as at the top of p. 112, passages from Homer are actually translated or adapted. Unfortunately, Mr. Rowbotham cannot distinguish between the simple and homely and the mean and vulgar. The sublime and the ridiculous not only approach, but touch, in his treatment of the theme of Roncesvalles. Turpin, the Archbishop of Rheims, strikes off a Saracen's head in the fight:

"As when a cricketer, Grace or Hornby, at the wickets with his bat
Beats the bouncing buoyant bounding ball across the meadow wide,
He with pleasure views the bounding, bouncing ball and runs his run,
With such grim delight did Turpin view the Saracen's flying head."

There is some faint fun, some artful alliteration, about this, but as epic poetry it is very vile. As to the language of the ugly monster Chernubles over the dead Astolpho (p. 55), it is absolutely intolerable. There is a bestiality about it which M. Zola could scarcely borrow from the worst plays of Dryden or Aphra Behn. And even "the blast of that dread horn," when Roland at last launches it upon the Fontarabian echoes, sounds grandiose, not grand, when thus described:

"Suddenly over the roar of the battle was heard the roar of the horn,
Putting it out, and overmastering every sound except itself.
Such was the hubbub terrific, that instantly all the battering fight beneath
Lay like a painted battle before them, amid the roar that came from the horn.
Then from out the horn's concavity, out rushed the noise in earnest, in great
Splashes of uproar fitfully belching, and ponderous billowy waves of sound,
That grew each minute steadier, gathering strength as they poured from the bottomless horn;
Surging and rising, until, like a cataract, from the horn the uproar poured.
Louder it rose. And still he blew. He blew till the blood burst out at his lips.
And angry snaps of uproar sullenly mix with the universal din;
Ear-splitting cracks of terrible thunder sputtered and spluttered from the horn."

Mr. Rowbotham, in fact, does not prosper in the "unchartered freedom" of his octometer catalectic, with its single or double anacrusis and all its places free except the two last. Where the metre is so little restricted the thought and style are uncurbed, and run, wild and copious, to the ocean of the excessive. When, at irregular intervals, he falls into rhyme, the matter and form are both raised to a much higher level. Witness this passage from canto x., p. 83, where, after the first battle has ended with the defeat of the Saracens, and the Paladins and their men, wearied to death, are waiting for nightfall:

"Hard on the right, another knot of veterans on the herbage late,
And thus they cried 'summer sunsets, summer sunsets, ye are late.'

Ye are late, ye summer sunsets; late ye are and
tardy, when
Ye do come in answer to the prayer of tired and
weary men.
Sultry lustres, sultry glories of the glowing
afternoon,
Fain would we behold your splendour fainting
shortly, fading soon.
We are tired, and we are weary, after all the
war to-day,
After all the fearful wrestle and the struggle of
the fray.
Summer sunsets, summer sunsets, ye are late in
coming, then,
Ye are late and long of coming unto tired and
weary men."

This may certainly be read with pleasure. It is rhythmical and natural, though it is diffuse and pleonastic. Think with what unerring brevity Homer gives us the same thought:

Ἀχαιοὶς
ἀσπασίη, τρίλλιστος, ἐπήλυθε νύξ ἐρεβεννή.

A poem that owes so much to Homer for its inspiration was bound, I think, to aim at preserving the dignity of Homer, and not to blaspheme it by couplets like this (canto xviii., p. 158):

"Why don't they all go in for suicide, so as to save the devil in hell
The trouble of turning the key so often to let them into blazes, eh?"

or by ending a line with the third syllable of "braggado-cio," or by launching such words as "impoverisheder," "reguly," and such phrases as "divinely divine it."

A copious descriptive faculty and almost unlimited command of varied language do not of themselves constitute the poet. A sense of discrimination, an imaginative tact, that knows the really great from the merely large, the homely from the vulgar, the marvellous from the monstrous—this it is that is wanting, as I think, in *The Death of Roland*.

E. D. A. MORSEHEAD.

NEW NOVELS.

The Parting of the Ways. By M. Betham-Edwards. In 3 vols. (Bentley.)

Even Such is Life. By Lady Watkin Williams. In 3 vols. (Chapman & Hall.)

Pearl Stutton's Love. By J. G. Holmes. In 3 vols. (Wyman.)

The Web of Fate. By W. J. Wilding. In 2 vols. (Hurst & Blackett.)

Life in the Cut. By Amos Reade. (Sonnenschein.)

Crane Court. By A. M. Monro. (Griffith, Farran & Co.)

Idle Tales. By Mrs. J. H. Riddell. (Ward & Downey.)

The Parting of the Ways is a novel of brilliancy and distinction. There is always a certain cleverness in anything that Miss Betham-Edwards writes, and this story forms no exception. Over-melodramatic in parts, perhaps, and uneven in execution, there is yet an originality about it which removes it from the average fiction of the time. The delineation of Mr. Rapham—a man who has become a millionaire out of the African slave trade, who lavishes his wealth upon his daughter and vainly endeavours to become a figure in English society—is one not readily to be forgotten. The utterly unexpected way

in which the infamous secret of his life is divulged at a public meeting, and the dramatic results which flow from it, furnish quite a new sensation for the jaded novel reader. Rapham's daughter is filled with loathing for the wealth and diamonds, &c., with which she is loaded when she discovers their origin, and she chooses expulsion from her home rather than life under the new conditions. The revelation brings terrible disillusion to her. Subsequently, deep remorse seizes upon Rapham himself; and, in a state of semi-madness, he searches for his daughter, raving under the impression that she has been stolen from him. His final meeting with her, and his miserable death, are very dramatically told. Mr. George Bentley is described as the architect of this novel, having supplied its *motif*, and he has certainly hit upon an unusual plot. There is some capital burlesque writing in the description of Allchere & Co., the "universal contractors," who provide everything for Mr. Rapham, and who could, if required, supply such miscellaneous indulgences and commodities as "lessons on the violin, a new set of teeth, vaccination," &c. They not only undertake funerals and provide the mourners, but contract for the funeral sermons too. Mr. Rapham even favours putting the work of legislation into their hands, by contract. "Half a dozen fellows paid moderately well for the work would make as good laws as those passed in the House of Commons." The sketch of the girl-inventor, Norrice Bee, is very pathetic and lifelike.

There is a fine optimistic tone running through Lady Watkin Williams's *Even Such is Life*; but it is the optimism that springs from a life spent in doing good. Sir Victor and Lady Arvon have no time to ask Mr. Mallock's question, "Is Life worth Living?" but they furnish a practical answer to it by living it as it ought to be lived. After all, it is worth something to look back on a career that has not been all selfish enjoyment; and if this story were valuable for nothing else, it must have a bracing effect on those who rightly grasp its purport and live out its principles. It is not exciting as a narrative, for there are no fell crimes or hairbreadth escapes. It contains no tragedy more exciting than a contested election, and yet it is very pleasant to read. Its merit consists in giving true pictures of life and thought, as both exist in certain circles at the present day. Some perhaps may complain that it is a little too polemical in parts; but the present writer, at least, is in substantial agreement with it, both as regards politics and religion. On other questions Lady Watkin Williams occasionally says things which are worth pondering over. "It is greater," she observes, "for a woman to be womanly than clever, and her failure in the first proves her to be something below the true height of the last." Again, touching the battle of life, "I feel as if I could never thank God enough for having made me a fighting human soul instead of a ready-made angel." Philanthropy or help must not always be offered to others from our own point of view: "Before you offer active service, try to enter into their mind on the subject, and offer help in aid of *their* schemes, not in aid of independent or possibly counter ones." On matters of contemporary art our

author would be voted defective, for she courageously, if mistakenly, assails the claims of Dante Rossetti.

Appalling crudities meet us in *Pearl Stutton's Love*. Hitherto Mr. Holmes appears to have written verse only. We have not read his *Sir Richard's Revenge*, and other *Poems*, but should certainly prefer that work to this, on the ground that it can scarcely have sounded the same depths of literary inefficiency. In a very singular preface to his novel the author somewhat deprecates criticism by remarking that the Muses have forsaken him. "I ride," he says, "a less romantic horse; one clothed in commoner harness; one whose movements and manners are yet strange to me." It may be open to question whether the steed he rides is not even a more prosaic quadruped still than a horse; but we do not wish to be too severe on Mr. Holmes, he writes with such buoyant spirits. He needs to carry more ballast, and to aim at a higher literary finish. There are many entertaining passages in the story, but as a whole it is very diffuse and unsatisfactory. Its most striking incident seems to have been "conveyed" from the play of "Hoodman Blind." Mr. Holmes's poet Hayton is a washed-out individual, and there is scarcely one character that bears the impress of flesh and blood.

Mr. Wilding, with an author's license, calls *The Web of Fate* "a dramatic story." Whether it be this or not, we know that it is an unhealthy story. A protest must be entered against elevating such characters as Digby Fanshawe into positions of prominence, while the influence they acquire over women like Marcia Cantalini is demoralising in the highest degree. The closing chapters of this book are revolting in the mere sensationalism of brutality. We doubt, too, whether the jealousy of such a woman as Marcia over a rival's triumph would lead her to make a slave of herself in the way she does here to a blackleg and a murderer. The writer is not to be commended from any point of view upon his work, which is crudely thrown together, and not in the least dramatic in the true sense.

A word of cordial welcome can be given to *Life in the Cut*, which is evidently a faithful picture of our canal population—a race still to a great extent outside the pale of law and civilisation. It is well that we should be brought face to face with the life-sorrows of this strange and miserable class of beings; and this little work will do a considerable amount of good if it only obtains, what it well deserves, a wide circulation. We trust the time is coming when all the waifs and strays of canal life will be got hold of, and when the present evils which now so sadly weigh upon their existence will be fairly grappled with and abolished. Such a narrative as this must do something to educate the public conscience in the matter.

Crane Court is a delightfully fresh and interesting story. It is told without any straining after effect; and little Fidge Mortimer is one of the best child studies we have met with for years. He is a real child, fresh and natural, with no priggishness or precociousness about him. Without being striking from the point of view of literary finish or

workmanship, Mr. Monro's sketch is in every other respect most creditable, and is sure to beget in readers a desire for a further acquaintance with him. All the characters in the story are well drawn.

The author of "George Geith" has been silent too long for so excellent a novelist. She now gives us only a series of sketches in her *Idle Tales*, but they are all very entertaining. There is a touch of true pathos in "Only a Lost Letter"—an uncommon incident, uncommonly told. Now that Mrs. Riddell has broken ground again, we shall look for something more ambitious and sustained than this single volume offers.

G. BARNETT SMITH.

RECENT THEOLOGY.

The Risen Christ the King of Men. By James Baldwin Brown. (Fisher Unwin.) The first eight of the sixteen sermons in this volume form a "connected series," and were intended to form "part of a book" which Mr. Baldwin Brown was preparing for publication when his work was interrupted by illness, and finally by death. The subject of the sermons is the Resurrection of Christ. They begin by criticising Warburton's *Divine Legation of Moses*, with the view of establishing that the belief in a future life is implicit in the Mosaic dispensation, but that it was necessary for the Jews "to master the meaning of Life before they could explore successfully the mystery of Immortality." Sermons iii. and iv. deal with "the place of resurrection in the scheme of creation": Christ's resurrection is the answer to the riddle of the universe—"what it means all life must be striving to mean; what it expounds all life must be striving to manifest; what it prophesies all life must be travelling to fulfil." The strength of the evidence for the resurrection is the subject of sermons v., vi., and vii. They treat respectively of "the witness of the disciples," "the testimony of St. Paul," and "the universal acceptance." This slight sketch will sufficiently indicate the aims and the scope of the volume. The sermons contain some redundancies of thought and language which could not be avoided in discourses intended primarily for the pulpit and not for the study, and the preacher makes the mistake in the fifth sermon of resting a most valuable and eloquently-stated truth on a text which "many ancient authorities omit"; but, after noting these slips, we have nothing but praise. The evidence for the resurrection has rarely been stated so lucidly and so sensibly. Mr. Brown's capacity as a writer of history was scarcely less than his ability as a preacher; and he possessed a breadth of view, a power of marshalling facts and arguments, which are missing in many histories. The comparison and contrast of the characters and careers of St. Paul and Julius Caesar in sermon vi. is, perhaps, the most striking passage in the volume, and we believe it to be quite original; but fine sayings and original thoughts are frequent. Mr. Brown's eloquence is always pleasant, because it is always natural. The last eight discourses, three of which have been already published, are complementary to the first eight, and were apparently intended to find a place in the contemplated work, the interruption of which will be keenly regretted by all readers of the present volume.

Work and Worship; Sermons preached in English Cathedrals. By G. E. Jelf. (Sonnen-schein.) In his short but interesting preface to these sermons, Canon Jelf remarks on the "peculiar responsibilities" of the cathedral

preacher, who has "to meet the arguments, but also to satisfy the spiritual needs, of the free lances of society." He cannot speak as priest and pastor, "his position is more that of an ecclesiastic." This theory accounts for the weakness of the sermons, viewed as appeals to worldly or indifferent hearers. The non-believer, whether agnostic or worldling, is separated by an essentially wider chasm from the ecclesiastic than from the "priest and pastor." He must be preached to as a man, and religious questions put before him as a question of things, not of names. Canon Jelf, in his sermon on "Self-deceit as to our Churchmanship," quotes Christ's words that a man cannot enter the kingdom of God except he be born of water and of the Spirit, and makes the words mean that if a man's baptism has been neglected, he is "not a Christian at all" till the omission is rectified. We should have explained Christ's words as meaning exactly the contrary, and mention Canon Jelf's statement as one possible only to the "ecclesiastic," which is calculated hopelessly to confuse, perplex, and rebuff the anxious agnostic or returning prodigal. But Canon Jelf only occasionally strikes this false note. His sermons are very excellent as appeals to the careless and unconverted, simply because the hearer must acknowledge how tender, beautiful and holy is the religion they set forth. A refined sweetness distinguishes the sermons, which is never feeble from want of earnestness, or unsympathetic from pride. A preacher who is always sincere, and always loving, can afford to reveal himself occasionally as an ecclesiastic; but the revelation does not help him in appealing to a profane congregation. There are thirty-one sermons in the present volume, of which the first, on the "Comfort of the Creed," and the nineteenth, on "The True Sacramental Fellowship," may be mentioned as fine examples. Every reader will notice the appositeness and the spiritual beauty of Canon Jelf's quotations.

Sundays at Balmoral. By the late Principal Tulloch. (Nisbet.) These sermons, "preached before her Majesty the Queen in Scotland," have been printed since Principal Tulloch's death, and have not had the advantage of his final revision. But, although they are neither ambitious nor elaborate, they are finished compositions, saying what they wish to say in sober natural language, which avoids fine writing without becoming platitude. The volume contains twelve sermons in all, of which the third, on "Christian Agnosticism," and the last, on "The Ideal of the Church," are specially striking. The third, in particular, states with unusual precision and clearness a truth which preachers and theologians are too fond of ignoring. It is refreshing to find a theologian confessing of theology that "of all subjects, unhappily, where real knowledge is but partial, it is that on which men have indulged the wildest and the proudest dreams." A well-executed photograph of the author accompanies the volume.

St. Paul in Athens. The City and the Discourse. By J. R. Macduff. (Nisbet.) To Dr. Macduff it has been a labour of love to put together everything about Athens which can illustrate St. Paul's discourse on Mars Hill.

"The writer's purpose is to give a monograph on Athens; but Athens in connexion with its one scriptural episode and association. . . . In the fulfilment of a long-cherished purpose it is designed to form a companion to what was published many years ago, after a personal sojourn in the City of the Caesars—*St. Paul in Rome*."

Dr. Macduff apologises, very unnecessarily, for what he calls the "hybrid character" of his book; it is "as much secular as sacred, and as much sacred as secular." This means that the

author has most enthusiastically acquainted himself on the spot with the topography of Athens, and placed his knowledge so brightly and clearly before his readers that few will be able to resist the contagion of his enthusiasm. We finish the volume with the feeling that we have spent an hour or two under the Attic sky, more than willing to pardon Dr. Macduff for allowing "one of the sunniest memories of life and travel, and a fascinating and congenial subject, to occupy more detail than might otherwise be justified." Three careful woodcuts from excellent photographs preface the exposition.

The Conquering Cross (The Church). By the Rev. H. R. Haweis. (Burnet.) This last volume of the series "Christ and Christianity," is disappointing. "Three hundred years have been rapidly spanned," we read in the Fore-words, and we expect that we shall be given in outline a view of the development of Christianity in the first three centuries; but nothing of the sort is attempted. "The Legend of Peter and Paul" is treated at unnecessary length, in order, apparently, to give occasion for a sketch of Nero, who seems to exercise an irresistible fascination upon historians of early Christianity; and when Mr. Haweis at length gets to Clement of Rome, he begins by telling us that till recently his epistles were extant only in "an Alexandrian MS. now in the British Museum." The account of Clement is eminently readable, but it makes no effort to define Clement's work as a founder of Christianity, being occupied mainly with the sensational discovery of the house of Clement and recovery of his epistle. Mr. Haweis does not seem aware that the so-called second epistle is not an epistle at all. The chapter on "Justin Martyr and the Apologists" gives a fairly full account of Justin's Apology; but what proof is there that "St. Paul he systematically ignored"? "Crescent" and "Frontin" are presumably misprints for Crescens and Fronto. Minucius Felix is sympathetically expounded; but it is probable that he was not the "first of Latin Apologists," and that his date was about A.D. 234 instead of A.D. 178 as Mr. Haweis supposes. Mr. Haweis has room only for a hasty sketch of Constantine and Athanasius; and Clement of Alexandria, Origen, Tertullian and Cyprian, are scarcely more than alluded to. The most interesting chapter in the book is the last on "The Christianity of the Future." After quoting a remark of M. Renan that "the negation of the supernatural has become an absolute dogma for every cultivated mind," Mr. Haweis goes on:

"I venture to affirm with equal confidence that there will be no living Christianity without a belief in the Supernatural. . . . A religion may be corrupt, ignorant, even grotesque, but as long as it asserts fearlessly a belief in that great bugbear of science, Supernaturalism, it must win. A ridiculous religion, with Supernaturalism, will always be more influential than a religion, however sensible, without it, simply because it will contain the one thing without which there can be no religion at all."

To many readers of Mr. Haweis's *Picture of Jesus* and *Picture of Paul* this passage will occasion some astonishment, however fully they may agree with its common-sense.

Martyrs and Saints of the First Twelve Centuries. By the Author of "Chronicles of the Schönberg-Cotta Family." (S.P.C.K.) We have only one fault to find with these delightful and careful "Studies from the Lives of the Black Letter Saints of the English Calendar," and that is that they make up a volume which is somewhat lacking in unity. The author explains the cause of this when she tells us that "at a first glance, our Anglican Calendar does seem to have a peculiar casualness of its own"; and she takes the best course for the avoidance

of disorder by dividing her book into two parts, which deal respectively with "Martyrs" and "Saints not Martyrs," and dividing her characters into groups, such as "The Legends of the Virgin Martyrs," "The Four Latin Fathers and St. Benedict," "Saints of France." By these means some of the chapters are made fairly homogeneous; but, on the whole, the reader feels that the book is essentially a book of reference, not to be read consecutively, and yet so pleasantly and graphically written that it is hard to lay it down. As a book of reference it needs condensation; as a volume of narrative it would bear a good deal of expansion. The facts are recorded with the author's accustomed thoroughness and care, and the style of the narrative hits the happy mean between an unnatural picturesqueness and an unreadable dullness. Her own observations, whether literary, historical, or ethical, are always sensible, and frequently original.

A Manual of Church History. Vol. i. By the Rev. A. C. Jennings. (Hodder & Stoughton.) Mr. Robertson Nicoll, the editor of "The Theological Educator," in which series this *Manual of Church History* is contained, is much to be blamed for the form the work has taken. We can imagine no greater boon to the theological student, and no surer means of arousing interest in church history, than the publication of a handbook which should do for church history what Prof. Warfield's volume in this series has done for the textual criticism of the New Testament. An accurate account, after the style of the paragraphs in Green's *Short History*, of the original sources for the history of the Church in the first ten centuries, with a list of the best and most accessible editions and of the received authorities on the times and the men, is much needed; but Mr. Jennings's attempt to cram the events of eleven centuries into 134 short pages, though conscientiously carried through, will be useless to the serious student, and not much assistance to the lazy one. We blame Mr. Nicoll, because Mr. Jennings "readily admits" that his manual is probably "of small educational value," and that "the utmost that can be expected" from it is that it "may be useful to candidates for examinations."

Solomon: His Life and Times. By the Ven. F. W. Farrar. (Nisbet.) This is one of the series of biographies, entitled "Men of the Bible," which are to do for the heroes of the Bible what so many series are attempting for the celebrities of profane history. We are presented with an exhaustive history of Solomon and his times, full of interesting information stated picturesquely and eloquently. Archdeacon Farrar considers it no part of his task "to enter into minute critical questions as to the date and origin and character of various elements in the Books of Kings"; and consequently, we do not feel entirely satisfied with the lively narrative he constructs from his untested documents. The chapters, moreover, on Solomon's temple and other buildings are somewhat dull and difficult to follow; but the accounts of "Solomon in all his glory," and of "the decline of Solomon," with the chapters on the writings attributed to Solomon are in Archdeacon Farrar's best manner, and will be read by every class of readers with pleasure and profit. The author throughout the volume leans decidedly to the side of orthodoxy; but he does not hesitate to question the Solomonic authorship of most of the works attributed to Solomon, and gives a clear and appreciative account of their character and contents.

The Contemporary Pulpit. Vol. vii. (Sonnen-schein.) The editor may be congratulated on his seventh volume. It contains the last three of Bishop Moorhouse's sermons on Hebrew

Prophecy, sermons by Dean Plumtre, Dr. Maclaren, Archdeacon Farrar, and others, with a number of specially good "Outlines." The Bishop of Derry's discourse on Socialism will be found interesting, though it will not be accepted as just by those it criticises. To assert that the "final motto" of Socialism is "to squeeze all things flat" is merely to beg the question. English Socialists at all events, notably Mr. Morris in his *Lectures on Art*, insist that the squeezing of all things flat is the direct result of unlimited competition. We do not admire the tone of "A Sunday among the London Preachers"; Mr. Stopford Brooke should be criticised courteously, or not at all.

Moore's Church Manuals. Nos. 1, 2, 3. (Walter Smith.) These manuals, entitled respectively, "State Control over Church and Chapel," "Church and Chapel Property," and "Parliamentary Grants to Church and Chapel," are by the Rev. Thomas Moore, the author of the *Dead Hand in the Free Churches of Dissent* and of the *Englishman's Brief on Behalf of His National Church*. Mr. Moore writes with clearness and vigour, and makes effective use of his favourite argument that Dissenters are practically in much the same relation to the State as the Established Church. But if the Dissenters are not the most dangerous advocates of disestablishment, a great part of Mr. Moore's argument is inconclusive.

The Saints' Rest. By Richard Baxter. A New Edition. (Griffith, Farran & Co.) When we have said that these two volumes of "The Ancient and Modern Library of Theological Literature" constitute a handy and clearly printed edition of *The Saints' Rest* we have exhausted our praise. The preface is well-written, but it is very short, and its tone objectionable; instead of being enthusiastic it is censorious. It speaks of "the spleen and bitterness which controversy had planted" in Baxter's heart. This is the more inexcusable, because there is a lecture by Archbishop Trench on *The Saints' Rest*, which is exactly what this preface ought to have been. To write a short disrespectful preface to a popular edition of such a book as *The Saints' Rest* is silly. Moreover, we are nowhere told what text our edition follows. It seems to be that of Orme's edition with the quotations at the foot of the page omitted, except when they are from Herbert or Du Bartas. This is the only trace of editing we can detect. Baxter's quotations are not verified, nor translated except when he translates himself; and there is no sort of attempt made to give the reader information about the numerous names which constantly occur. This would be a task needing both learning and discretion, but it would have added immensely to the interest of the book.

The Enchiridion of Augustine addressed to Laurentius. (Religious Tract Society.) This is the second of the prettily printed "Christian Classics Series," and is a reprint of the translation published in Messrs. T. & T. Clark's edition of Augustine's works. The excellent principle that the series is to consist of complete and unabridged tracts and treatises has led to the choice of the *Enchiridion ad Laurentium* to represent St. Augustine. The choice is happy, and the translation careful and conscientious, though not brilliant. The prefatory note and argument might have been longer, and a few notes would have been useful to the general reader. These are the only improvements we can suggest in a dainty edition of a deeply interesting book.

Eucharistica. A new Edition, revised. (Parker.) The popular "Meditations and Prayers on the Most Holy Eucharist from Old English Divines" is carefully revised in this little book, and many errors are detected and corrected. Bishop Wilberforce's original intro-

duction is retained. It is a pity that the editor could not refrain in his preface from a reference to what he calls the "degraded view of this sacrament" held by those whose religious views he disagrees with, for such an attack is singularly out of place in a devotional treatise; but otherwise he has done his work well, and his volume will be valued by many.

NOTES AND NEWS.

THE early portrait of Mr. Browning in the next volume of the new issue of his works will be taken from that in Horne's *Spirit of the Age*, formerly published by Smith, Elder & Co. The "Ring and the Book" volumes will have portraits of Count Guido on his road to execution, and of the old Pope, besides other engravings.

PROF. C. H. HERFORD, of Aberystwyth, has just sent to press his introduction to the select plays of Ben Jonson in the Mermaid Series, and will now take up his like selection from Lyly.

A Gipsy Lore Society has just been formed. The president is Mr. C. G. Leland, the vice-president, Mr. H. T. Crofton; and the members already include the Archduke Joseph of Hungary, Sir Richard Burton, M. Paul Bataillard, Dr. Alexander Paspatis, and several more English and Continental students of Romany. The society will publish a quarterly journal, part i. of which will appear in July, and copies of which will be strictly confined to members. The hon. secretary is Mr. David Mac Ritchie, of Archibald Place, Edinburgh.

THE cartulary of the abbey of Winchcombe, in the county of Gloucester, which was missing for many years from the muniment room at Sherborne and was supposed to be lost, has recently been found and restored to Lord Sherborne. With his permission, it has been carefully transcribed; and it is proposed to print a limited number of copies for subscribers only. The cartulary contains 840 documents, consisting of papal bulls, charters, confirmations, and other records relating to the abbey from its dedication, A.D. 811 to A.D. 1422. The charters contain not only the names of the parties, but also those of all the witnesses, too often wanting in such records. The work will form two volumes, uniform with the Rolls series; and the editing of it has been undertaken by the Rev. David Royce, vicar of Nether Swell, Stow-on-the-Wold, Gloucestershire.

MR. T. FISHER UNWIN announces as the new volume in "The Nation Series" *Assyria*, by Zenaide A. Ragozin, the writer of the companion volume on *Chaldea*.

MR. GEORGE MACGREGOR is about to publish through Messrs. Hay, Nisbet & Co., of Glasgow, a work entitled *Glasgow, Ancient and Modern*; with an Account of the Bishop's Castle. Mr. MacGregor is already known as the author of perhaps the best comprehensive history of Glasgow. The present work is essentially popular, and will extend to about 160 pages. There will be some half dozen illustrations, copies of rare prints connected with the city, the most interesting being Capt. Sleszer's *Theatrum Scotiae*. In connexion with the Bishop's Castle, a full-sized model of which is at present to be seen within the grounds of the Glasgow International Exhibition, it is interesting to recall the fact that it was a paper on the subject contributed by Mr. MacGregor to the Glasgow Archaeological Society three or four years ago which re-directed public attention to the long demolished residence of the Bishops of Glasgow.

Letters from Dorothy Osborne to Sir William Temple, published at the beginning of the

month by Messrs. Griffith Farran & Co., has already gone into a second edition.

DR. A. BAIN will read a paper before the Aristotelian Society on Monday next, May 28, on "The Definitions of the Subject Sciences, with a view to their Demarcation."

DR. ABBOTT, head master of the City of London School, will deliver the annual address to the Teachers' Guild, on Monday next, May 28, at 8 p.m., at the Memorial Hall, Farringdon Street. The subject he has chosen is the teaching of Latin to boys who leave school at the age of sixteen. All interested in education are invited to attend.

THE annual meeting of the Social and Political Education League—founded for the gratuitous delivery of educational lectures on political subjects—will be held on Friday next, June 1, at 8 p.m., at the Westminster Palace Hotel, when Prof. J. R. Seeley will deliver an address. The president of the league is Prof. Bryce; and the hon. secretaries are Mr. G. P. Macdonell and Mr. J. K. Stephen, both of Lincoln's Inn.

ON Wednesday next, May 30, Messrs. Sotheby will sell—in a single lot, if the reserved price be reached—the unique collection of books, MSS., drawings, engravings, maps, coins, tokens, seals, &c., relating to the city and county of Lincoln, which was formed by that enthusiastic local antiquary, the late Mr. E. J. Willson; and earlier on the same day the library of Mr. William Muir, of Edmonton, who is known to all lovers of Blake by his facsimiles of that artist's rarest work. Several of these facsimiles will be included in the sale, as well as original editions of Blake, Keats, Shelley, Wordsworth, Coleridge, &c.

THE FORTHCOMING MAGAZINES.

TWO portraits of literary men are about to appear in *Men and Women of the Day*—viz., Mr. Walter Besant's in the May number to be issued next week, and Mr. Robert Browning's in the June number. The appearance of Lord Tennyson's portrait has been deferred owing to his absence from town; but is expected also in an early issue of the periodical.

MISS ELIZABETH THOMPSON (Lady Butler) will contribute several unpublished studies to the June (summer) number of *Atalanta*. The same number will contain an article on the Herkomer School at Bushey, illustrated with a reproduction of a "Monograph," by Prof. Herkomer.

THE Forthcoming number of the *Babylonian and Oriental Record* (David Nutt) will contain: "The Cone-fruit of Assyrian Monuments," by Dr. J. Bonavia; "Pehlevi Notes, the Semitic Suffix, Man, and its Origin," by Dr. L. C. Casartelli; "Gifts to a Babylonian Bit-ili or Bethel," by Mr. Theo. J. Pinches; "The Races of Man in Egyptian Documents," by Prof. Terrien de Lacouperie; "Ethnical Types from Egypt," by Mr. W. M. Flinders Petrie; "Jareb," by Prof. Sayce; "Letter from Egypt," by Mr. F. Ll. Griffith.

THE *Century* for June will contain the following articles: "The Plains and Prisons of Western Siberia," by Mr. George Kennan; "Matthew Arnold's Criticism," by Mr. John Burroughs; "A Printer's Paradise," by Mr. T. L. De Vinne; "What We Should Eat," by Prof. Atwater; "The Liar" (II.), by Mr. Henry James; "The Philosophy of Courage," by General Porter; "Bird Music—the Oriole and the Thrush," by Mr. S. P. Cheney.

"A GRIMM'S Tale in a Shetland Folklore Version," by Karl Blind, is the title of an

article in a forthcoming number of the *Archaeological Review*. It is the first time that this northern version in Shetlandic speech, which deviates somewhat in details from the tale in the German collection, has been made public.

St. Nicholas for June will contain: "A Great Show, A.D. 105," by Prof. Church; "Louisa May Alcott" (with portrait), by Mrs. L. C. Moulton; "Dogs of Noted Americans" (I.), by Mr. G. Van R. Wickham.

A NEW sixpenny monthly, entitled *Life-Lore*: a Magazine of Natural History, will appear early in June. The publisher is Mr. W. Mawer, Essex Street, Strand.

UNIVERSITY JOTTINGS.

IN Congregation at Oxford last Tuesday, the statute admitting women to the honour examination in the final school of literae humaniores was proposed by the provost of Queen's College, and met with no opposition.

SIR F. ABEL will deliver the annual Rede lecture at Cambridge on Friday, June 8. He has chosen for his subject "Applications of Science to the Protection of Human Life"; and the lecture will be illustrated by experiments and the exhibition of appliances.

THE complete degree of M.A. *honoris causa* has been conferred upon Sir T. F. Wade, the new professor of Chinese at Cambridge, who proposes to deliver his inaugural lecture on Wednesday, June 13.

HITHERTO Persian has only been taught at Cambridge for the benefit of candidates for the Indian Civil Service, and by a non-resident teacher. It is now proposed to appoint a university lecturer in Persian, at a salary of £100, in connexion with the special board for oriental studies. It is also proposed to give the same salary to the Lord Almoner's professor of Arabic, for regular lectures on subjects approved by the board.

A UNIVERSITY lecturer in geography will be appointed at Cambridge this term, following the example of Oxford. The salary is £200, of which £150 is provided by the Royal Geographical Society.

PROF. HOLLAND and Mr. J. A. Symonds will represent Oxford at the celebration of the eight hundredth anniversary of Bologna University, to be held in June; and it is hoped that Prof. Bryce may also be present. Durham has chosen as its representative the Rev. H. Rashdall, also an Oxford man.

AN appeal has been issued at Oxford for subscriptions to an Asia Minor Exploration Fund, in order that Prof. Ramsay, now of Aberdeen, may be enabled to continue his work of archaeological exploration. He wishes to make two more expeditions, to collect additional inscriptions and to complete the materials for a map of Central Asia Minor.

IT appears that Balliol College does not intend to make any use of the buildings of New Inn Hall, which recently fell to the college on the death of the last principal, in accordance with the fiat of the University Commission. The buildings are stated to be now for sale.

LAST Saturday the Bishop of Colombo (better known to Oxford men of twenty years ago as R. S. Copleston) delivered a public lecture at Oxford on "Buddhism." He confined himself to the Buddhism of Ceylon, which he stated that he knew from some study of the original Pali texts, as well as from frequent and thorough discussion with representative Buddhists in the island. He contested generally the view of Buddhism given in Sir Edwin Arnold's *Light of Asia*, and also animadverted upon passages in the "Sacred Books of the

East." The lecture is to be published immediately in pamphlet form.

THE Oxford University Dramatic Society will perform "The Merry Wives of Windsor" during the coming week, the part of Falstaff being taken by Mr. A. Bouchier. Sir Arthur Sullivan has composed the music for the fifth act.

IN the *Oxford Magazine* for May 23, Mr. F. Madan concludes his bibliography of recent Oxford publications, bringing it down to the end of 1887; and he promises a list of the best current reference-books relating to Oxford, including periodicals and guides. In the same number Mr. F. Haverfield prints some curious extracts from the *Gentleman's Magazine* relating to Oxford in the years 1731-61.

ORIGINAL VERSE.

THE FIRST HERO.

THE great sea's marvellous music filled men's ears,
And glory of snow-mountains pure and high—
Flight of bird-wings against a sapphire sky—
Birth of red roses—stars in still grey meries—
Set their hearts beating, filled their eyes with tears,
And thrilled their souls, as tho' their feet drew nigh
Some hidden shrine o'ershadowed of deity;
Yet no revealing lit the vanishing years,
Until with echoing voice, and eyes aflame,
With mighty hands to set the crooked straight,
And mighty heart to love full-consecrate,
To mock at mocks, to scoff at death and shame,
Show life God's lyre, and earth heaven's open gate—
The world's interpreter, the hero came!

EVELYN PYNE.

MAGAZINES AND REVIEWS.

BESIDES a short notice of the late M. Désiré Nisard, illustrated with a full-page portrait (unfortunately phototyped, not engraved), and a longer one of the publisher, Henri Fournier, the *May Livre* contains an article of some length by M. Julien Lemer on Baudelaire. M. Lemer (who must not be confounded by incurious Britons with his better-known fellow-member of "the trade," M. Lemerre) is known to Baudelaireans as having had literary dealings with the author of the *Fleurs du Mal*; and so long ago as 1846 he received from the poet a characteristic adjuration to spell his name "Baudelaire Dufays," as it then ran correctly, with the *y* and the *tréma* over the *y*, and the *s*, because there was a wretch named "Dufai" about. Most of the correspondence here printed relates to literary matters, and dates from that ill-starred Belgian period when brain disease was rapidly doing its work with Baudelaire. We cannot quite agree with M. Lemer's moral, which seems to be that the representatives of a man of letters should be legally compelled to publish or republish anything and everything that he leaves. Our literary hunger is, we think, as strong as any man's, but for one instance where literary executors have kept back anything worth publishing we know twenty where they have published what ought to have been kept back.

THE May number of the *Theologische Tijdschrift* contains two articles which English students of religions and of folklore will read with interest. They are reviews of De la Saussaye's *Lehrbuch der Religionsgeschichte* and Knappert's treatise on the significance of folklore for religious history (in connexion with the myths of Holda), by Prof. Tiele. The latter work, which augurs well for future services to science of its young author, is also reviewed favourably in the March-April number of the *Revue de l'histoire des religions*.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BOUQUET, F. Points obscurs et nouveaux de la Vie de Pierre Corneille. Paris: Hachette. 7 fr. 50 c.
- DAYOT, Armand. Les Maîtres de la caricature française au XIX^e Siècle. Paris: Quantin. 6 fr.
- DE JONG, J. K. J. De opkomst van het Nederlandsch gezag in Oost Indië. The Hague: Nijhoff. 7 fl. 50 c.
- GUILLAUMET, Gustave. Tableaux Algériens. Paris: Plon. 40 fr.
- HELLEN, E. von der. Goethes Antheil an Lavaters Physiognomischen Fragmenten. Frankfurt-a.-M.: Literar. Anstalt. 6 M.
- LAGRANGE, l'abbé. Lettres choisies de Mgr. Dupanloup, évêque d'Orléans. Paris: Gervais. 10 fr.
- LEMAITRE, Jules. Impressions de théâtre. 2^e Série. Paris: Lecène. 3 fr. 50 c.
- NISARD, Désiré. Souvenirs et notes biographiques. Paris: Calmann Lévy. 15 fr.
- STAAKE, P. A Critical Introduction to Sir Walter Scott's Lay of the Last Minstrel. Leipzig: Fock. 1 M. 50 Pf.
- VALÉRY-RADOT, R. Madame de Sévigné. Paris: Lecène. 3 fr. 50 c.

HISTORY, ETC.

- AGATHANGELUS u. die Akten Gregors v. Armenien, neu hrsg. v. P. de Lagarde. Göttingen: Dieterich. 7 M.
- ARNONIS REICHESPERGENSIS apologeticus contra Folmarum. Ad fidem unius qui exstat codicis manuscriptorum primum ed. C. Weichert. Leipzig: Wolf. 6 M.
- DARREY, H. Archives des Maîtres d'Armes de Paris. Paris: Quantin. 12 fr.
- FREY, le Colonel. Campagne dans le Haut Sénégal et dans le Haut Niger. Paris: Plon. 7 fr. 50 c.
- GIOVIO, B. Opere scelte, edite per cura della Società storico Comense. Como: Mayer & Zeller. 25 fr.
- KAISERBÜCHER in Abbildungen. Hrsg. von H. v. Sybel u. Th. v. Sickel. 9 Lfg. Berlin: Weidmann. 30 M.
- MEYER, G. Epistulae imperatorum romanorum ex collectione canonum Avellana editae. I. Göttingen: Dieterich. 80 Pf.
- NAMÉCHE, A. J. Jean IV. et la fondation de l'université de Louvain. Louvain: Fonteyn. 2 fr. 50 c.
- NETSCHE, P. M. Geschiedenis van de kolonien Essequibo, Demerary, en Berbice, van de vestiging der Nederlanders aldaar tot op onzen tijd. The Hague: Nijhoff. 4 fl. 50 c.
- SCHAEFF, G. Die Lehre vom Gewährerlass (pactum de non praestanda evictione) nach römischem Recht. Greifswald: Scharff. 1 M. 50 Pf.
- WAGNER, F. De omnibus quae ab Augusti temporibus usque ad Diocletianum aetatem Caesaribus facta traduntur. Jena: Neuenhahn. 2 M. 40 Pf.
- WORMSTALL, J. Ü. die Chamaver, Brukerer u. Angrivarier, m. Rücksicht auf den Ursprung der Franken u. Sachsen. Münster: Coppenrath. 1 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- MEHNERT, E. Glacialerscheinungen im Elb- und Stein- gebiet. Pirna. 1 M. 25 Pf.
- SADEBECK, R. Untersuchungen ü. die Pilzzattung Exoascus u. die durch dieselbe um Hamburg hervorgerufenen Baumkrankheiten. Berlin: Borntraeger. 3 M.
- VEECK, O. Darstellung u. Erörterung der religions- philosophischen Grundanschauungen Trendelen- burgs. Gotha: Behrend. 2 M.

PHILOLOGY.

- BECHER, F. Ü. den Sprachgebrauch d. Caelius. Leipzig: Fock. 1 M. 25 Pf.
- CORNICLIUS, M. So to s' temps d'om era iays. Novella v. Raimon Vidal, nach den 4 bisher gefundenen Handschriften zum ersten Mal hrsg. Leipzig: Fock. 2 M.
- CRINAGORAE Mytilenaei epigrammata. Ed. prole- gomenis, commentario, verborum indice illustravit M. Rubensohn. Berlin: Mayer & Müller. 3 M.

CORRESPONDENCE.

A POEM BY HOCCELEVE.

Cambridge: May 22, 1888.

In the ACADEMY of May 12, I showed reasons for supposing that the poem "To the Kings most Noble Grace," printed in Bell's Chaucer, ed. 1878, iv. 424, must have been written by Hoccleve, and is addressed to Henry V.

I now find that both results are correct, but I might have arrived at them by a shorter process. In the edition of Hoccleve's Poems, by G. Mason, in 1796, Mason describes the contents of MS. Phillips 8151, and tells us that all the poems in that MS. are by Hoccleve. The fifth poem, which he does not print, is addressed, he tells us, to Henry V., and begins with the words—"To yow, welle of honour." This is, doubtless, the very poem in question.

WALTER W. SKEAT.

THE DATE OF THOMAS CROMWELL'S BIRTH.

London: May 21, 1888.

Although the book on Thomas Cromwell reviewed by me in last week's ACADEMY is not a biography, but only an essay on his "Character and Times," some readers may be thankful for a note on the date of his birth, which has not hitherto been a settled question. The date commonly assigned, 1490, does not harmonise well with the story of his having served as a soldier with the French at the battle of Garigliano in 1503; and, though there is some reason to question whether his brief military career had even begun at that date, when it is supposed to have ended, it certainly must have begun, and ended too, a very few years later.

In writing the life of Thomas Cromwell for the Dictionary of National Biography I gave it as the opinion of Mr. John Phillips, of Putney, based upon a study of certain entries in the manor rolls of Wimbledon, that the true date of Thomas Cromwell's birth was at least five years earlier than 1490. Mr. Phillips has since written to me more definitely as follows:

"His birth year may be determined from the following facts. In 1494 his eldest sister, Katharine Cromwell, married an ale-brewer and inn-keeper in Putney, named Morgan Williams. In 1496 their first son, Richard Williams, was born at Lanishen Fawr, the Homestead of the Williams family in the parish of Lanishen in Glamorgan-shire. Morgan Williams and his wife were then on a visit to his father, who was known as Jevan ap Morgan. Now, it is known that Thomas Cromwell, who was Richard Williams's uncle, was eleven years older than his nephew. Hence Thomas Cromwell's birth year was 1485, and he was fifty-five years old when he was decapitated in 1540."

These statements must rest on the authority of Mr. Phillips, as they can only be verified by a minute investigation of documents not easily accessible. All I can say myself is that the year 1485 suits the story of Cromwell's life much better than 1490 as the date of his birth.

JAMES GAIRDNER.

THE CODEx AMIATINUS.

Jever, Oldenburg: May 20, 1888.

I do not mean to answer Prof. Browne's reply to my letter in the ACADEMY of May 5. I expressed my opinion on the Codex Amiatinus as well as I could; and, though I apparently succeeded very little—for Prof. Browne understands sometimes the contrary of what I wanted to say—still I trust I may leave it to your readers to judge between Prof. Browne's opinion and mine. There is only one point I feel bound to say some words upon.

My letter of March 26 had just been printed when I received De Rossi's "Memoria: La Bibbia offerta da Ceolfredo abbate al sepolcro di S. Pietro." The eminent Roman scholar's publication is still unknown to Prof. Browne, and probably also to most readers of the ACADEMY. I am certain that Prof. Browne will be delighted with it; for De Rossi declares that Cassiodorus's Bible, the *codex grandior*, which was brought to Jarrow by Ceolfred, contained two different pictures, one of the tabernacle, in front of the book, and one of the temple, in some other part of it. He contends that both Bede and Cassiodorus are speaking of these two pictures.

Cassiodorus *de institutione divinarum litterarum*, c. v.—says De Rossi—mentions both pictures, that of the tabernacle and that of the temple. In his exposition of Psalm xiv. he only speaks of the tabernacle. Bede *de templo*, c. 16, describes the picture of the temple; *de tabernaculo*, ii. 12, he speaks of that of the tabernacle, referring erroneously in both places to Cassiodorus's words, *de expositione psalmodum*, xiv.

This is a very ingenious interpretation; but I am nevertheless convinced that there was only one picture in Cassiodorus's Bible, and that the tabernacle and the temple are identical. If Cassiodorus had made two different pictures he would have said: "Et tabernaculum et templum domini . . . depicta subtiliter . . . in pandecte latino . . . aptavi," and not "Tabernaculum templumque," &c. Cassiodorus's representation of the temple seems to have been rather fantastical, so far as we can judge from Bede, who saw the picture. So he represented the tabernacle to be the middle part of the temple surrounded by a triple porticus, which was omitted by the painter of the Amiatinus. Bede made no mistake in referring both times to the same passage in Cassiodorus. Both times he had the same picture before his eyes, including the tabernacle and the temple. He wanted to remind his readers that the picture they had in their library at Jarrow was the identical picture of Cassiodorus. He does not seem to have known the place in the *de institutione*, or, at least, not to have remembered it, and so there is no confusion between the two passages, as De Rossi suggests. When Bede wrote about the temple he perfectly remembered what he had written before about the tabernacle, for he evidently refers to his tractate on the tabernacle. In one place he says:

"Quomodo in pictura Cassiodori senatoris, cuius ipse in expositione psalmodum meminit, expressum vidimus in qua etiam utrique altari, et holocausti videlicet et incensi, pedes quatuor fecit. Quod utrumque eum, sicut et tabernaculi et templi positionem a doctoribus Judaeorum didicisse putamus" (*De tabern.*, c. xii.).

In the other:

"Haec ut in pictura Cassiodori reperimus distincta, breviter annotare curavimus, ita eum ab antiquis Judaeis didicisse, neque virum tam eruditum voluisse in exemplum legendi proponere, quod non ipse prius verum esse cognovisset" (*De templo*, c. xvi.).

By remarking: "Has vero porticus Cassiodorus senator in pandectis, ut ipse psalmodum expositione commemorat, triplici ordine distinxit," he did not mean to say that Cassiodorus in his commentary was speaking of the triple porticus, but only that he there mentioned the picture he had attached to his Bible. Of course, he might have expressed all this better and more clearly; but I am afraid we must entertain a less favourable idea of Bede's style than Mr. Martin Rule seems to do.

P. CORSEN.

OLD OXFORD EXAMINATION PAPERS.

St. John's College, Oxford: May 20, 1888.

Any of your readers who possess Oxford examination papers earlier than 1851 would do me a great favour by sending them to me, or sending me notes of their contents. More especially, I should like school papers in litterae humaniores, if there are any in existence. I will carefully return all papers that may be sent.

T. C. SNOW.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, May 28, 2.30 p.m. Geographical: Anniversary Meeting.

8 p.m. Aristotelian: "The Demarcations and Definitions of the Subject Sciences," by Dr. A. Bain.

8 p.m. Teachers' Guild: Annual Meeting: Address by Dr. Abbott.

9 p.m. Royal Society: Croonian Lecture, "Die Entstehung der Vitalen Bewegung," by Prof. W. Kühne.

TUESDAY, May 29, 3 p.m. Royal Institution: "Conventions and Conventionality in Art," II., by Mr. Sidney Colvin.

8 p.m. Civil Engineers: Annual General Meeting: Report of Council, Election of Officers.

8 p.m. Society of Arts.

8.30 p.m. Anthropological: "Prehistoric Structures, Stone Implements, and Paintings in Baghelkhand and elsewhere in Middle India," by Mr. A. Carlyle; "Rubbing from Ancient Inscribed Stone Monuments in Ireland," by Mr. G. H. Kinahan.

WEDNESDAY, May 30, 3 p.m. University College: Barlow Lecture, "Dante," V., by the Rev. Dr. E. Moore.

8 p.m. Society of Arts. 8 p.m. College of State Medicine: "The Organisms occurring in Fresh Water, and the Hygienic Importance of their Presence," by Dr. John M. Macdonald.

THURSDAY, May 31, 3 p.m. London Library: Annual General Meeting.

3 p.m. University College: Barlow Lecture, "Dante," VI., by the Rev. Dr. E. Moore.

3 p.m. Royal Institution: "The Growth and Sculpture of the Alps," II., by Prof. T. G. Bonney.

8 p.m. Society for the Encouragement of the Fine Arts: "Art and Manufactures of the Anglo-Saxons," by Mr. J. F. Hodgkiss.

8 p.m. Telegraph Engineers: "The Influence Machine from 1788 to 1888," by Prof. Silvanus P. Thompson.

8.30 p.m. Antiquaries.

FRIDAY, June 1, 8 p.m. Philological: "The Vowel Laws of the Latin Language," by Mr. E. R. Wharton.

8 p.m. Geologists' Association: "The Natural History of Gypsum," by Mr. J. G. Goodchild.

8 p.m. Social and Political Education League: Annual Meeting: Address by Prof. J. R. Seeley.

9 p.m. Royal Institution: "Earthquakes and how to Measure them," by Prof. J. A. Ewing.

SATURDAY, June 2, 3 p.m. Royal Institution: "Court Tolstoi as Novelist and Thinker," I., by Prof. C. E. Turner.

SCIENCE.

A MODERN-GREEK EDITION OF SOPHOCLES.

Σοφοκλέους τραγωδία διωρθώσε καὶ ἐξηγήσατο Δημήτριος Χ. Σεμίτελος. Τόμος πρῶτος, Ἀντιγόνη. (Ἀθήνησιν Τυπ. Πιέρρη.)

THE wheel is come full circle. After three and twenty centuries (or "seventy generations") the *Antigone* is edited at Athens. Two modern Greek editions are honoured with frequent quotation by Prof. Jebb—that of Pallis, with critical notes (1885), and the portly volume now before us, threatening the world (if proportion on such a scale can be maintained) with a Sophocles of 5000 pages! The enterprising publishers have thus given the Professor Ordinarius of the Hellenic University an opportunity of very fully expressing his views; and the result, if not exactly succinct, is in many parts very fresh and interesting. M. Semitelos is an original and ingenious person, and is thoroughly possessed by his theme, which he handles in all its aspects with a certain boldness and impetuosity. Writing for an audience not deeply read in the literature of the subject, he is not afraid of expatiating on truisms, with which, however, remarks of much acuteness are interspersed. His language presents no difficulties to the ordinary Grecian who has been once for all initiated in the mysteries of *và* and *θά*.

The introduction opens with a lucid exposition (twenty pages) of the divisions of a Greek tragedy, both quantitative and qualitative; then follows a description of the action, with its antecedent circumstances (twelve pages); then a discussion of the sources of the fable and of the treatment of the same subject by Euripides (six pages). The characters of Antigone, of Creon, of Ismene, and of Haemon, are, in the next place, very fully discussed (fourteen pages). The persons of Eurydice, Teiresias, the watchman, and the two messengers, are more briefly dismissed—M. Semitelos adding the following true observation:

οὕτω δὲ καὶ τὰ τῶν ταπεινῶν τοῦ δράματος προσώπων ἦθη κατ' ἀντίθεσιν τῶν ἡρώων εὐστόχως ὡς ἀγαθὸς ζωγράφος ἀποχρᾷνει δ ποιητής.

The part of the Chorus, "having been misunderstood by recent critics," has ten pages allotted to it. This completes the account of the ἡθοποιία. The λέξις is treated less discursively. But the δῶναι or κεφαλαϊωδὴς γνῶμη ("Grundidee, Grundgedanken") must, of course, have a prominent place in any introduction to the *Antigone*. Was Böckh right in supposing that both the chief persons were blameworthy, and that the concluding words of the chorus reflected not only on Creon, but also on Antigone? Or is Antigone a true martyr to the higher law? M. Semitelos unhesitatingly adheres to the latter view; and he very pertinently remarks:

Καὶ τὸ σκληρὸν δὲ τῆς Ἀντιγόνης ἦθος οὐ μόνον πρὸς τὸν Κρέοντα ἀλλὰ καὶ πρὸς τὴν ἀδελφὴν, ὥσπερ ἡ βίαιος θάνατος αὐτῆς, εἶνε συναδὰ καὶ ἀκούουσα τῶν ἡρώων αὐτῆς χαρακτῆρι καὶ βεβαίως τοιαῦτα ποιεῖ αὐτὴν πράττουσαν δ ποιητὴς τῆς ἡθοποιίας χάριν καὶ οὐχὶ θέλων νὰ ἐνοχοποιήσῃ αὐτήν.

A third supposition, however, does not seem to have occurred to him, viz., that the poet chose this subject not because he wished to enforce any ground-idea, but because he had been profoundly touched by the situation, as it was suggested to him by the close of the *Septem contra Thebas*.

The editor's remarks on the evidence, both external and internal, for the date of the *Antigone*, if they contain nothing novel, are clear and judicious. But when from these general topics we turn to the details of interpretation and criticism, M. Semitelos's originality, to the present writer at least, is much more apparent than his judgment. This is the more to be regretted, as it is on this part of the work that our editor has spent most of his care and labour. The διορθωτικὰ ὑπομνήματα, or critical notes, occupy nearly a third part of the whole volume. The method employed is, at first sight, very plausible. It is to take the first hand of the Laurentian, neglecting the "apographa" as a rule, and, with the help of the Scholia, to emend with constant reference to the *ductus literarum*. But the apparent safety of the method contains a hidden snare. There is a pastime not unknown to those who dabble in bouts-rimés, acrostics, and such vanities. Two words of equal length are taken, and the attempt is made to turn the one into the other by transliteration. Not more than one letter can be changed at a time, and each of the intermediate changes must produce a significant word. The "palmary" transformation is that which involves the fewest intermediaries. It is astonishing, to those who have not tried, how often this unpromising attempt is found to be successful. *Black*, for example, is turned into *white* by means of seven intermediate words (*slack, stack, stalk, stale, shale, whale, while*). M. Semitelos's readers may frequently be reminded of this process. The prologos of the *Antigone* contains ninety-nine lines, in which three places have always given difficulty to interpreters, and two more have been slightly emended. Our editor not only gives a brand-new reading of each of the three difficult places, among other things suppressing half of two lines; but in *ten* other places, hitherto unsuspected, he gives a wholly unprecedented reading. And his procedure throughout the play is in accordance with this beginning. So much for the quantity of emendation. Now for the

quality of it. It should be said before going further that at least two emendations of M. Semitelos (συνναν κύνες for ἡσυχόμην νέκυν πέρα δρᾶν for πάρεδρος) have been with more or less of reservation approved by so high an authority as Prof. Jebb, who also joins, independently it would seem, in conjecturing ἴσους for ἴσος in l. 520). So much being premised, the reader may be left to judge of the necessity and probability of the following (the ingenuity is beyond question):

SEMITELOS ("ἐξ ἐμῆς διορθώσεως").	L. ("ὁ κῶδιξ").
113. αἰετὸς ἀργῆς ἄπερ	αἰετὸς εἰς γὰν ὡς ὑπε- ρέπη
126. δυσχίμα τε δράκοντι	δυσχείρωμα δράκοντος
130. χρυσοῦ, Καπανῆ στν.	χρυσὸν καναχῆς ὑπερο- τίας
131. ἀντιτυπεῖ δ' ἐπὶ γᾶ,	ἀντίτυκα δ' ἐπὶ γαῖ πῆσε σανταλαθελς
138. εἶχε δ' ἄλλους δέος	εἶχε δ' ἄλλαι τὰ μὲν (according to G. Wolff, μὲν is written over διος)
149. ἀντικυροῦσα	ἀντιχαραίσα
168. δυστήνουν	τοὺς κείνων
192. ὅς στήσασαν	ὅστις πᾶσαν
213. παντὶ πάντων ἔστι σοι	παντὶ ποῦ τ' ἐνεστὶ σοι
215. μενεΐτε	νῦν ἦτε
226. ὧδ' εἰσκυκλῶν	ὀδοὺς κυκλῶν
263. κοῦδελς ἐναργῶς ἐξέ- φανεν οὐδένα	κοῦδελς ἐναργῆς, ἀλλ' ἔφηνε τὸ μὴ εἶδέναι
269. λόγον τις εἶφ'	λέγει τις εἰς
291. κράτη σείοντες	κάρα σείοντες
Ιβ. οὐδ' ὑπὸ ζυγῷ	οὐδ' ὑπὸ ζυγῷ
λόφον δικαίους εὐλόφως στεργειν ἐμῇ	λόφον δικαίως εἶχον, ὡς στεργειν ἐμέ (but Eus- tathius quotes ὑπὸ ζυγῷ νῶτον εὐλόφως φέρειν from Sophocles)
355. ἀνεμῶεν φρούρημα (= ὑψηλὸν φρούριον ἢ ὀχύρωμα).	ἀνεμῶεν φρόνημα
362. ("Ἀδων-") θέλξειν οὐκ ἐπῆσεται	(ἄδων-) φεῖζειν οὐκ ἐπά- ζεται
421. εἰκομεν θεῖα νόσφ	εἰχομεν θεῖαν νόσον
531. ἔχιδνα φαινία	ἔχιδν' ὑφειμένη
560. τί σθένεις σύ μ' ὤφε- λεῖν;	τοῖς θανούσιν ὠφελεῖν.

Passing over the central ode, which is changed in fifteen places, and the Haemon scene, in which the most notable changes are 653, πτύσας εἰς ὧπα, and 715, ἀλλ' εἰκαθὼν μοι καὶ μετὰ στάσιν διόν (= μεταδίωκε τὴν στάσιν), we come to the ode to Eros, which is wonderfully little touched: only νικᾷ δ' ἐναργῆς... ἡμερος becomes νικᾷ δὲ μαργῆς... ἡμερος; and with this the present anthology must end.

Even for one who has learned to be sceptical about conjectural emendation, it is not unamusing to watch the different ways in which the problem is attacked by men of different nationalities. The English, the Germans, and the Dutch, have had their turn; and now it would seem that the Modern Athenian will not be wanting. M. Semitelos may take his place beside our ingenious countryman, whom he occasionally celebrates as ὁ Βλαυδέσιος.

LEWIS CAMPBELL.

SOME BOOKS ON CHEMISTRY.

A Treatise on Chemistry. Vol. III., part 4. By Sir H. E. Roscoe and O. Schorlemmer. (Macmillan.) The volume of organic chemistry now before us contains a description of the very numerous aromatic compounds belonging to the toluene, benzyl, hydrobenzyl, and xylene groups. Many substances of great interest, both from a theoretical and a technological standpoint, are clearly and adequately discussed

in these five hundred and odd pages. The study of toluene, and of its numerous derivatives and their substitution products, affords an opportunity for showing the different positions occupied by the replacing atoms and molecules in various isomeric bodies. Among the important bodies described in the present volume may be named—cresol; the three toluidines; bitter almond oil, benzoic and hippuric acid; salicylic acid and salol; vanillin; gallic and tannic acids. A comprehensive index, covering twenty pages, completes the book.

Modern Theories of Chemistry. By Dr. Lothar Meyer. Translated by P. B. Bedson and W. Carleton Williams. (Longmans.) It is unnecessary to praise the famous original of this translation, but we may congratulate Profs. Bedson and Williams on the successful completion of their useful labour in rendering it into excellent English. Here we have a textbook of chemical philosophy which every earnest student of the science will cordially welcome. To any one who is not acquainted with the method of handling his subject which Dr. Lothar Meyer has adopted, a mere reference to the varied contents of this volume would prove of little value. But the general scope of the treatise may be learned by a brief synopsis. There are three parts, the first of which is devoted to "The Atoms," the second to "The Statics of the Atoms," and the third to "The Dynamics of the Atoms." In part i. the atomic hypothesis, the specific gravity of gases, the specific heat of solids, and isomorphism as aids in the determination of atomic weights are discussed. In part ii. are considered the forms and types of combinations of the atoms, the laws of atomic linking, and the chemical value or valency of the atoms. The influence of mechanical disturbance, of heat, of mass, of light, and of electricity in relation to chemical change is fully described in part iii., which also includes a chapter on the "Stability of Chemical Compounds." We may add that the translation has been made from the fifth German edition of the work. The translators would have laid us under still greater obligations had they furnished their volume of 587 pages with an index.

Elementary Chemistry, by MM. Pattison Muir and C. Slater; *Practical Chemistry,* by MM. Pattison Muir and D. Carnegie. (Cambridge: University Press.) These are companion volumes, the latter work being complementary to the former, and being a manual for laboratory practice. The authors' aim is a sound one. Their *Elementary Chemistry* is not a descriptive catalogue of chemical facts, but a philosophical system of principles. Their *Practical Chemistry* is not a manual of qualitative analysis, it is a well-ordered series of experimental demonstrations. We commend this system of instruction to teachers of chemistry. We may be permitted to point out that there are some curious discrepancies between some of the atomic weights as given in the two volumes. In the *Elementary Chemistry* (p. 57) approximate and round numbers are said to be used. Why then should chromium there be 52.2, iridium 192.6, rubidium 85.4, and ruthenium 104.6; and in the *Practical Chemistry* (p. 206) the corresponding values be, respectively, 52.4, 192.5, 85.2, 104.4?

Experimental Chemistry. Part IV., Organic Chemistry. By J. Emerson Reynolds. (Longmans.) Prof. Reynolds has now completed his manual of practical chemistry for junior students. The volume before us, like the three volumes which preceded it, contains a large number of lessons, in which the preparation of important compounds is clearly described. Not only are all the necessary manipulative details duly given, but the structure and transforma-

tions of the substances concerned are carefully explained. The idea of this system of laboratory teaching is excellent, and it has been very ably carried out by Dr. Emerson Reynolds. We wish that the book had an index.

A Course of Quantitative Analysis for Students. By W. N. Hartley. (Macmillan.) This small book contains a well-selected series of examples of quantitative determinations belonging to the domain of inorganic chemistry. The various tables of specific gravities and of weights and measures, with the instructions as to the conduct of the several preliminary operations, will be found very useful in the laboratory. The absence of an index and of a table of contents is a great drawback to the utility of the volume. We may mention that the atomic weight of magnesium is wrongly entered as 24.4 in the list on p. 228, and that, by the accidental omission of a figure, 7.01 is assigned to aluminium instead of 27.01 on p. 21.

The Elements of Chemistry. By Ira Remsen. (Macmillan.) The high reputation which Prof. Remsen enjoys in the United States led us to expect that any chemical handbook from his pen would present some specially meritorious features, and would be marked out from the crowd of mechanical compilations which encumber the reviewer's table by fresh and clear modes of presenting chemical facts, and by the highest degree of accuracy. We are completely disappointed. The page assigned to organic acids carries us back to the time of Donovan, and of Lardner's Cyclopaedia. Surely something might have been said as to the constitution and relationships of the five organic acids which are mentioned on page 215—something better worth saying than that "oxalic acid is used in calico printing, and in cleaning brass and copper surfaces"; and that citric acid "is frequently used for the purpose of making lemonade without lemons, and there is no objection to its use for this purpose." Prof. Remsen is quite right when he asserts in his preface that it is possible to teach chemistry so as "to make the pupil shudder whenever a chemical formula is mentioned." But the statements about cleaning brass and making lemonade above quoted, even if multiplied a hundredfold, do not serve to teach chemistry at all. And then the author of these "Elements" is not even accurate. Pins are not made of copper covered with tin (p. 203); diamonds when found are not covered with an opaque layer (p. 96); cocaine is not found in coca-leaves (p. 230); and opium is not the evaporated sap of poppy-capsules.

The Fundamental Principles of Chemistry. By R. Galloway. (Longmans.) Mr. Galloway describes his method of practically teaching chemistry as new. We fail to see its novelty. Sound teaching in this science in the hands of competent instructors has followed pretty much in the lines traced by the author, at least for the last quarter of a century. The study of chemical physics has preceded instruction in chemistry proper. And we do not regard the volume before us as by any means a perfect model. We have failed to find any account of the periodic law; nor do we see that any description or definition of the term "mass" is given. Perhaps these things and others which we miss are really somewhere in these 364 pages, but there is no index to the work.

Handwörterbuch der Chemie. 44-47 Lieferungen. (Trewendt: Breslau.) The fifth volume of this chemical dictionary is complete, the sixth has been begun. The subjects discussed in the four parts recently published are the following: Isomorphism, Potassium, Caoutchouc, Ketones, Bone, Cartilage and Teeth, Cobalt, Carbohydrates, Croconic and Rhodizonic Acid, and Carbon. Some notion may be formed of the completeness attained in the

bibliographical references prefixed to the separate articles by referring to the list given in the dictionary of memoirs and treatises connected with the single subject of carbohydrates. They number no fewer than 1192. Of course the various matters discussed are not all treated in an equally satisfactory way. For instance, in glancing at the section on carbon, we are at once struck by the occurrence of a number of small inaccuracies. The Koh-i-noor does not weigh 163 carats (p. 220 of vol. vi.); and "Brackadon" (p. 222) should surely be Brockedon. But these, and other small blemishes which we have detected, are quite insignificant when we take into account the solid merits of this laborious undertaking.

CORRESPONDENCE.

THE FINNIC ORIGIN OF THE ARYANS.

St. John's College, Oxford: May 14, 1888.

Canon Taylor, in his letter to the ACADEMY of April 21, dismisses my objections on archaeological grounds to the Finnic origin of the Aryans with the remark that these objections apply chiefly to Penka's solution, which he definitely rejects. It would seem obvious enough that, if these objections have any weight, they tell far more strongly against Canon Taylor's hypothesis than that of Penka. The former places the cradle of the Aryan race far beyond what are even now the limits of the beech, and almost at the furthest boundary of the oak. The chief objection against the latter is that at what would seem to have been the time of the united Aryans—the age of the kitchen-middens of Denmark—the limits of the oak and beech were considerably further south. The prevailing tree was then the fir, which gave way to the oak, and that, again, to the beech. Scandinavia, it is urged, cannot, therefore, have been the home of the united Aryans.

Penka has now himself answered these and similar objections which were first raised by Hildebrand and others. The paper is published in the *Globus*, *Illustrierte Zeitschrift für Länder- und Völkerkunde*, vol. liii., No. 13; and as some readers of the ACADEMY interested in this question may not have seen it, I venture to give a short abstract of his chief arguments. He begins by dismissing, chiefly on philological and ethnological grounds, the possibility that originally the Aryan word "beech" may have, as in Greek *φῦξ*, represented the oak, and that the meaning of beech may have afterwards been assigned to it. He then adduces two arguments in favour of his position. (1) He contends that the acknowledged fact that the beech was the prevailing tree in the period covered by the kitchen-middens is no sufficient proof that the oak, and even the beech, were not sufficiently common before the separation of the Aryans to have formed part of the common stock of Aryan words. The kitchen-middens cover a very long period, and those belonging to the fir age of Denmark, so to speak, may have long preceded the Aryan dispersion. (2) He finds positive proof that in the neolithic period the climatic conditions of Europe had already undergone the changes which gave the oak instead of the fir, and the beech instead of the oak. This he proves, among other ways, from the discovery of wheat and millet in the Swiss lake-dwellings, which are assigned to the neolithic period.

I may here be permitted to say that even if these were considered a sufficient answer to the archaeological objections to Penka's view, they are no answer to such objections when raised against Canon Taylor's. For it would be necessary to show not only that the climatic conditions of Europe have remained unchanged since the neolithic period; but that they were

so different as to admit of the oak and the beech growing much further north and east than they do at present.

F. H. WOODS.

P.S.—This letter was sent too late for insertion in the ACADEMY of last week, and I had not seen Prof. Sayce's letter when I wrote. If his opinion, that the word "beech" is a loan-word, be accepted by the ultimate verdict of philologists, it will, of course, get rid of the most serious archaeological objections to placing the cradle of the Aryan race in the north of Europe. As I had touched upon some points in Penka's paper not referred to by Prof. Sayce, I have thought it better to leave my letter as it stood.

F. H. W.

THE IDEOLOGY OF THE ARYAN LANGUAGES.

London: May 19, 1888.

With reference to Prof. Sayce's remarks in the last issue of the ACADEMY concerning the superimposition of the Keltic and Teutonic dialects spoken by a conquering aristocracy, I beg to state that I did not speak of the languages as a whole. My object in the ACADEMY of May 5 was only to point out in this connexion that the ideology—or word-order in the sentence—of the earlier populations has survived in their respective districts.

TERRIEN DE LACOUPERIE.

SCIENCE NOTES.

THE annual Croonian lecture of the Royal Society will be delivered on Monday next, May 28, at 8 p.m., in the rooms of the Royal Institution. The lecturer is Prof. H. Kühne, who has chosen for his subject "*Die Entstehung der Vitalen Bewegung*"; and the lecture will be given in German.

PHILOLOGY NOTES.

PROF. NAPIER's papers on *Cynewulf* and *Beowulf*, to be read before the Philological Society, are put off till the autumn session. At the meeting of the society on Friday next, Mr. E. R. Wharton, of Oxford, author of *Etyma Graeca*, will read a paper on "*The Vowel Laws in Latin*."

MR. BERNARD QUARITCH has recently purchased the library of the late Mr. Alexander Wylie, author of *Notes on Chinese Literature*, &c. During his long residence in China as agent of the British and Foreign Bible Society, Mr. Wylie amassed a very large and valuable collection of works relating in every manner to the far East, and more particularly to the history, philology, and literature of China. We understand that orientalists may expect a catalogue of the library very shortly.

THE Rev. Dr. N. Macnish read before the philological section of the Canadian Institute, on April 28, a paper entitled "*Umbria Capta*." He therein puts forth a new interpretation of the Eugubine Tables, the language of which he asserts to be Gaelic.

MEETINGS OF SOCIETIES.

THE SHELLEY SOCIETY.—(Wednesday, May 9.)

A PAPER by Dr. Henry Sweet on "*Shelley's Nature-Poetry*" was read by Dr. Furnivall. Premising that "the first germs of those emotions which inspire the nature-poetry of a Shelley or a Wordsworth must be sought in the purely physical sensations of pleasure and pain," Dr. Sweet traced the development of this faculty in the hymns of the ancient Hindu poets of the Rig-Veda, the keynote of which was an overwhelming sense of man's

weakness in the face of nature's strength. He then touched on the Celtic and Old English poetry; the Celtic distinguished by its vivid fancy, fantastic conceptions, minute descriptions, and extraordinarily keen colour-sense; the Old English by its superior moral earnestness and sense of awe and weirdness; while both stand in marked contrast to Greek art by their tendency to formless and shadowy creations. Chaucer, Shakspeare, and Spencer having been briefly referred to as showing how the Middle English literature had lost somewhat of the magic charm of the earlier nature-poets, stress was laid on Milton's remarkable anticipation of modern feeling in "*L'Allegro*" and "*Il Penseroso*," and in the sense of landscape, by him first developed in English poetry. It was next shown how, during the eighteenth century, the study of nature was enriched and deepened by two new factors—the growth of humane sympathy and of natural science; and how this prepared the way for the appearance of such nature-poets as Wordsworth, Coleridge, and Shelley, who were finally compared and contrasted. Special attention was drawn to Shelley's love of light and strong sense of colour contrast.—The reading of the paper was followed by a discussion.

NEW SHAKESPEARE SOCIETY.—(Friday, May 11.)

DR. F. J. FURNIVALL in the chair.—Mr. Frank A. Marshall read a paper upon "*The 1695 Quartos of Hamlet*"—the third of the "*Player's Quartos*," and the one in which Betterton's name appears in the list of actors—the variations in which were often interesting; noticeably I, ii. 77, "*'Tis not alone this mourning cloke could smother,*" probably suggested by the reading of Quarto 2, "*'could smother.*" There was throughout an extreme interpretation of the Act of James against profane language, every mention of God, heaven, and the like, being carefully omitted. The edition seemed to have been mainly taken from Quarto 6, and to have been made by a person addicted to elegant language, and with that ignorance of blank verse which seems common to that particular age. On comparing this acting edition with the modern Lyceum edition, one finds that the "*cuts*" are mostly the same, with certain exceptions. Betterton's version omits more than Irving's, and more, too, of Hamlet's speeches. Polonius is much cut, and the whole of the players' scene omitted; but it is noticeable that the whole of the beautiful soliloquy "*How all occasions do inform against me,*" so rarely delivered on the stage, is absolutely untouched. Some light seemed to be thrown on the share that actors had in alterations of the text, and Mr. Marshall gave his reasons for thinking that many of the differences in the texts of "*Richard III.*" were due to actors.

EDINBURGH MATHEMATICAL SOCIETY.

(Friday, May 11.)

W. J. MACDONALD, Esq., president, in the chair.—Dr. William Peddie communicated a paper by Mr. Charles Chree, King's College, Cambridge, on Vortices, and Dr. J. S. Mackay gave an introduction to the geometrical theories of similitude and inversion in a series of parallel propositions.

PHILOLOGICAL SOCIETY.—(Anniversary Meeting.

Friday, May 18.)

THE following were elected officers for the session 1888-89: president, the Rev. Dr. Richard Morris; vice-presidents, Whitley Stokes, A. J. Ellis, Henry Sweet, J. A. H. Murray, Prince Louis-Lucien Bonaparte, Prof. Skeat; council, Henry Bradley, E. L. Brandreth, Prof. Terrien de Lacouperie, F. T. Elworthy, C. A. M. Fennell, H. Hucks Gibbs, T. Henderson, James Lecky, Prof. R. Martineau, W. B. Morfill, Prof. Napier, J. Peile, T. G. Pinches, Prof. J. P. Postgate, W. R. S. Ralston, Prof. C. Riou, Prof. Sayce, Dr. E. B. Tylor, H. Wedgwood, Dr. R. F. Weymouth; treasurer, Benjamin Dawson; hon. secretary, Dr. F. J. Furnivall.

FINE ART.

THE ROYAL ACADEMY.

II.

MR. ALBERT MOORE has for so many years accustomed his admirers to look for nothing more than studies of one generalised type of fair English girlhood masquerading in quasi-Greek draperies, and serving as the pretext for the combination and re-combination of delicate and original colour-harmonies, that they have long ago given up the hope of any enlargement of his artistic standpoint. This year, in "*The Riverside*" (139), he is even less enterprising in choice of subject than usual, though his attempt to arrange, and to relieve against summer foliage with a peep of blue sky, tender blue-green draperies of various tints, set off by pale yellow and orange, appears to us to fall but little short of absolute success. Mr. Frank Dicksee has undeniable mastery over the secrets of draughtsmanship and composition, with a system of colour and handling which, if it never surprises, never actually offends. His "*Within the Shadow of the Church*" (5) bears evidence, however, of a triviality of conception, of a sickly sentimentality, which are growing upon him from year to year, and are, in the present instance, unredeemed by any marked display of the painter's better qualities. It is strange that Mr. Herbert Schmalz, an industrious artist to whom precisely virility of conception and vigour of execution have been denied, should persist in attempting subjects which emphatically demand a display of such qualities—should, in fact, assume that success is to be achieved only in the quarter in which it has been commanded on the other side of the Channel by such painters as Luminais and Jean-Paul Laurens. His "*Faithful unto Death*" (542) shows the figures of entirely nude Christian women bound to flower-decked and vine-crowned terminal columns in the arena, and thus awaiting the onward rush of the yet invisible beasts. They stand forth against a background of spectators lining the tiers of a crowded amphitheatre. Mr. Schmalz may be commended for having, in the treatment of the undraped human form—which it still in England requires a certain amount of courage to represent—attained a measure of correctness and success; but he has, on the other hand, treated his dramatic subject with a timidity which destroys its *raison d'être*, while his colour is so lacking in vibratory power as, especially in the background, to resemble in quality that which would be obtained by some mechanical process. A life-size figure, by M. Albert Aublet, of an aged oriental clad in pale greenish satin, called "*Turc en prière*" (433), shows just that certainty and finish of draughtsmanship which is still so rare among our own painters. It is somewhat unfortunately placed—where it can least well be appreciated—by the side of one of Mr. J. S. Sargent's most powerful and exuberantly living portraits. In "*St. Paul's: the King's visit to Wren*" (648), Mr. Seymour Lucas has not found a subject of high interest, either scenic or human; it lacks just that melodramatic element which has so often imparted a measure of fire and unity to the painter's conceptions, even when these have not been of a high order. The arrangement of the subject and the technical execution are throughout careful, though the latter is as usual marked by some hotness of colour and emptiness of handling.

The younger generation of genre painters show quite as strongly as on former occasions their leaning towards the modern French and Dutch schools—and that not only in tonality and technical matters generally, but

in the manner in which they aim at seeing and interpreting the subjects chosen. No work coming within this category has in the present exhibition attracted a larger measure of notice than Mr. Frank Bramley's "A Hopeless Dawn" (351); and, deservedly so, since he has not shrunk from treating a well-worn theme, and approaching it with such genuine pathos and such efficiency of execution as to infuse into it a new life. In the wan light of early morning, in a mean chamber almost bare of furniture and harshly grey in the growing light, is seen in the embrasure of a window a mournful group. An aged and careworn woman is huddled up in mute despair in the window-sill, while kneeling and clinging to her is a younger woman who buries her head in her fellow-watcher's lap; in the opposite corner is a poorly-furnished table, on which still burns with yellow light a candle; through the casement appears a prospect of a tossing but fast subsiding sea. The painter has seen and conceived his subject with unmistakable sincerity, though—realist and direct student of nature as he would no doubt deem himself to be—his vision has, whether consciously or unconsciously, been coloured with recollections of M. Josef Israëls, and some French painters who could be named: notably his grey-buff harmonies are foreign, as is his method of dramatic representation. The handling is somewhat loose and wanting in real solidity, especially in the painting of the old woman's face, while the representation of the artificial light of the candle struggling with that of morning is not very happy. The work is, however, incontestably one of much promise, though before pronouncing as to the exact degree of originality and technical mastery which the painter possesses, it would be well—seeing that he at present confines himself to a well-trodden path—to wait for future performances in a direction less thoroughly explored. Mr. Stanhope Forbes has for some time been a devotee of the same school. His new work, "The Village Philharmonic" (1143), is by far the most satisfactory of his productions, evidencing as it does an advance in technical accomplishment and a definiteness of purpose to which his contributions to former exhibitions cannot lay claim in the same degree. The subject is the meeting for the purpose of musical practice of a motley village choir, seen in a sombre room lighted by the dying rays of day, and by lamplight. Here again, recollection of foreign work, of a foreign mode of conception and arrangement, tinges actual vision; the painter approaches his subject with a certain *parti pris* as to the particular conditions under which he chooses to conceive and elaborate it. Just so one of the admirable band of Franco-Scandinavian painters who have of late years developed their art in Paris, might have seen and painted such a subject; and this peculiarity may well account for the whole wearing a foreign aspect, quite apart from the elements of the picture being apparently derived from foreign sources, and the physiognomic types well studied from foreign models. Drawing and execution are, however, commendable to an unusual degree, while the scheme of chiaroscuro, though somewhat elaborate and dramatic for so calm a subject, is well carried out. In the same category may be classed a pair of very strongly and solidly painted pictures by Mr. Frank Hall, both of which are entitled "The Goose" (619 and 624), and deal in modern and realistic fashion with the legend of the Goose with the Golden Eggs. In these, the artist shows the possession of a firm brush and a considerable fund of quiet humour. The fussy flutter of the goose when it has just brought forth the fabulous egg is especially well rendered. The handling, though powerful, is

so uniform that a monotony of texture is the result; goose-feathers and fustian gown have a similarity of surface for which nature is not answerable.

The neo-Venetian school is happily not so over prominent as it has been of late years. It is, however, represented by a very successful "Saluting the Cardinal" (213), by Mr. Henry Woods, which would, in its way, be almost faultless, were it not for the too sudden mass of red introduced in the black and crimson vestments of the ecclesiastic whose figure occupies the centre of the picture to which he gives his name. More charming, because executed with more zest, is a little stretch of Venetian canal and distant dome (862) by the same artist—a very delicate exercise in tone and colour harmony. It would be unjust not to call attention to another work of this school, "Venetian Lace Workers" (49), by Robert H. Blum. This, though not specially well-observed as a study of life and manners, furnishes one of the most consummately realised studies of the qualities of light and of chiaroscuro to be found in the whole exhibition. A feeble echo of the technique of this school—which is admirable enough after its peculiar fashion when it is a Van Haanen or a Favretto who paints—is to be found in several works to be seen at Burlington House, though these no longer have invariably for their theme Venetian views or Venetian manners.

The chief excellence of the exhibition is this year, as last, to be found in the numerous examples of masculine and feminine portraiture, though we are constrained to admit that the efforts of the foreign exhibitors easily bear away the palm, while the most eminent English portrait painters do not this time, as on the last occasion, attain a level of excellence so high as to render the weighing in the balance of rival styles and methods a difficult matter. Mr. J. S. Sargent displayed last summer in the already famous "Mrs. Playfair" an originality, a technical mastery of all the secrets of the craftsman, beyond which it would be difficult to go. Though he has not this year contributed any work at once so striking and so faultless as that, it may be said that he fully maintains his high position. In one respect his "Mrs. H. G. Marquand" (365) is a marked advance on anything which he has yet produced. The subject portrayed is an elderly lady seated, almost fronting the spectator, soberly robed in black, which is relieved only by a white lawn fichu fastened with a pale-yellow rose, and by a closed fan of grey ostrich feathers. Here the painter—whose crying sin has often been the fatal facility with which he has developed the amusing and outwardly characteristic side of a subject, at the expense of its more serious and less obvious aspect—shows an unmistakable respect for the task which he has imposed upon himself. He has evidently felt, and he interprets with singular felicity, all the reverence which a refined type of womanhood in old age should arouse; he has rendered not only a fleeting and purely exterior phase of expression, but a permanent individuality. The execution, too, in its moderation, in the evident restraint imposed upon the easy mastery of handling usual to the artist, is in perfect harmony with the unobtrusive pathos shown in the conception of the subject. Far less successful, and indeed—for Mr. Sargent—almost conventional in treatment, is the portrait of "Cecil, Son of Robert Harrison, Esq." (314), a boy of some eleven years, in a sailor's costume; even this, however, has the intense vitality which the painter's work never lacks. The third contribution, "Portrait of Mrs. E. D. Boit" (432) is a work of singular power, showing in their strongest form the painter's technical excellencies, and at

the same time that eccentricity of standpoint to which we have already alluded. The picture is a life-size presentment of a lady of florid aspect, wearing powdered hair; she is attired in a dress of the painter's favourite *lie de vin* colour, covered with black lace, and appears seated on a gilt Louis Quinze sofa, which is in parts somewhat too prominent an element in the colour-scheme. The artist has been struck—too much struck—with certain marked peculiarities of the physical and mental individuality of his sitter; and he has over-emphasised these—rendering with extraordinary power the mobility, the exuberant vitality of his model, but yielding too much to the amusement which he derives from these prominent characteristics, and thus omitting to supply them with the necessary balance, without which the work lacks repose and refinement. As a display of keenness of observation and technical power—both revealed in the manner which Frans Hals loved—it is not easily to be paralleled among modern portraits; but it is surely not a picture which it would be a joy to possess, and still less would it be hereafter, for those to whom the sitter may have been near, in kin or in friendship, a pleasant or a suitable remembrance.

The mention of Frans Hals brings us at once to the portrait contributed by the eminent Belgian professor, M. Emile Wauters. This, showing a boy dressed in a black velvet suit, with a large falling collar of lawn or some transparent white material, and holding a hoop (335), while it has nothing like that real vitality, the possession of which makes Mr. Sargent, in certain moods, so near akin to Hals, is so close and avowed an imitation of that painter's outward mastery of handling as almost to amount to a pastiche. It is undeniable that the work has very real qualities of style—somewhat too pompously brought forward—and some power of handling; but it is neither so vigorous nor so life-like as it assumes to be. A master standing so high among continental artists should be able to furnish something more original and more genuine. To M. Carolus-Duran we do not look for a high degree of refinement or for the adequate presentment of an individuality difficult to decipher; we expect, and we get, great freshness and intensity of colour, magnificent brush power, and great simplicity and unity of execution generally. His "Portrait of M. Pasteur" (153)—a head and shoulders of the famous chemist relieved on a claret-coloured ground—is one of the most conspicuous pictorial achievements to be seen at the Academy. It is possible to imagine a more energetic characterisation of the well-known features and a firmer rendering of the structure of the head, but hardly a more exquisite delicacy in the rendering of the grey-hued flesh and the silver hair which frames it. The "Portrait de la Comtesse de Rigo" (594) is a somewhat startling presentment of a mature but handsome blonde, wearing a low dress of a deep and intense red—between crimson and scarlet—and standing out against a background of that steel-gray which the painter so much affects. Here, as in so many of M. Carolus-Duran's full-length portraits, an unmistakable vulgarity of conception, an all-pervading intention to astonish by the accomplishment of a mere technical *tour de force*, peeps forth. Yet there is in the large canvas much to admire and to imitate: the head and shoulders are modelled with an admirable decision, which does not exclude softness; while, if the robe was necessarily to be painted entirely of the singular hue chosen, and with so daring a unity of tint, it could scarcely be better done, or more successfully relieved against the sombre but vibrating tones of the background.

CLAUDE PHILLIPS.

MISS JANE INGLIS'S PAINTINGS.

THE paintings of Miss Jane Inglis, now exhibiting for a short time at St. George's Gallery, George Street, Hanover Square, are well worth a visit. They are, for the most part, at the same time faithful to fact and artistically satisfying in outline and colour. They reveal a strong enthusiasm for nature, a subtle feeling for colour and form, together with technical skill in rendering these, as well as an artist's eye for determining what kind of effect is likely to make a beautiful picture. Knowing as I do the particular scenes in Cornwall and Ireland which Miss Inglis has transferred to her canvas, I can vouch for their remarkable fidelity. The tone, the keynote of colour on the Cornish coast, is, of course, quite different from that of Donegal, and that of Rostrevor. These, in each case, are admirably reproduced.

I have only space to name the pictures I most care for personally. The four sunset scenes—"After Sundown in Rostrevor Bay," "Rostrevor Bay," "Stormy Sunset in October," "November"—combine profound feeling for the solemn ideality of sombre, yet gorgeous harmonies in cloud, sea, and mountain, with notable power to reproduce them by painting. Of the remaining pictures I may mention "Stormy Morning, Glen Head, Donegal"; a small and charming harmony of hues, which is entitled "A Moorland Scene on the Eve of Rain"; "Sea Fog, Newquay, Cornwall," a noble study of tumbling green waves that thunder in seething foam upon great rocks, one huge headland looming through mist; "Binding up the Barley Stooks after a Storm"; "Fairyhill, Mourne Mountains," where the girl's figure in the foreground, and the long bed of bright flowers in vivid green grass, contrasts admirably with a fainter wooded middle distance, and purple mountains beyond.

This collection is to be transferred shortly to the Irish Exhibition at Olympia, which all who love Ireland, to whatsoever political party they belong, should make a point of visiting.

RODEN NOEL.

CORRESPONDENCE.

"TARATHA" AND "BABIA."

Christ's College, Cambridge: May 21, 1888.

Dr. Neubauer's answer to my question is what I expected. He knows the explanation of Taratha, or Atergatis, as *Janua* only from Assemani, and he mentioned it only to reject it. I am sorry to have put him to the trouble of saying this. But I was unable to lay my hand on the statement of his which was vaguely referred to by Mr. Tomkins in the ACADEMY of April 28; and, as both Mr. Tomkins and Prof. Sayce took the *Janua* interpretation seriously, it seemed desirable to trace it to its source, and to show that it has no support either from ancient tradition or from modern scholarship.

As regards Babia, Prof. Sayce has no evidence to produce except the passage of Damascius to which I gave a reference. He does not seem to have looked at the passage again, otherwise he would not have spoken of the popular etymology assigned by Damascius to the name. What Damascius says is this: "The Syrians, and especially those in Damascus, call infants, and even striplings, *Babia*, from the goddess Babia worshipped by them." He gives no explanation of the name of the goddess, nor does he offer any detail that can help us to identify her with a known Syrian goddess. Prof. Sayce now says that as she was worshipped by the Syrians, he supposes that he was justified in his statement—viz., that "Babia, from *Bab*, gate, was the Semitic translation of the name of the great goddess of Carchemish." By the great goddess of Carchemish, Prof. Sayce has hitherto meant Atergatis (see his *Herodotus*, pp. 5, 429), who was also in more historical

times the goddess of Hierapolis-Mabbög. Prof. Sayce now says that he has not identified Babia with the goddess of Mabbög, which I do not understand, unless he has changed his mind since he edited *Herodotus*. But, however this may be, it is certain that the Syrians worshipped various goddesses, and that there is nothing to identify Babia with one of them more than another. As regards the derivation of the name, it is to be observed that *Bab*, in the sense of "gate," is very rare in Syriac, though common in Jewish Aramaic. But even if Babia does mean "the goddess of the gate," which is far from clear, this does not in the least help to connect her with the great goddess of Carchemish, who, if she was the Atergatis of Mabbög, had nothing to do with "gate," while if she is not to be identified with the goddess of Mabbög her name is still veiled in obscurity.

W. ROBERTSON SMITH.

A NATIONAL ASSOCIATION FOR THE ADVANCEMENT OF ART.

It is proposed to form a National Association for the Advancement of Art on the analogy of the British Association for the Advancement of Science. Like the British Association, the National Art Association will hold an annual congress in one of the great provincial towns after another. Its first congress will be held in Liverpool in the month of November next.

This movement was started at a town meeting, held in the town hall of Liverpool, on March 21, with the mayor of Liverpool in the chair. At that meeting it was unanimously resolved that a congress should be held in Liverpool in the ensuing autumn to discuss all manner of practical questions connected with the furtherance and development of art in all its branches. An influential committee was appointed to carry the scheme into effect. It was afterwards decided that this congress should be the first of a series to be held year by year in different towns; and the National Association for the Advancement of Art, now to be founded, is called into existence as a central body to organise these congresses.

The officers of the first congress will be as follows:—president of the Liverpool meeting, Sir Frederick Leighton; section of painting—president, Mr. L. Alma Tadema; section of architecture—president, Mr. G. Aitchison; section of sculpture—president, Mr. Alfred Gilbert; section of art history and museums—president, Mr. Sidney Colvin; hon. secretaries of the Liverpool meeting, Mr. H. E. Rensburg, Prof. W. M. Conway. There will also be sections devoted to the decorative arts and to what may be called public art. The last mentioned section will discuss the relation of governments and municipalities to art, both in regard to patronage and the technical education of artists and artisans; also to the legislative measures or social developments to be promoted for the propagation of art among the masses of the people.

A public meeting for the purpose of constituting the association will be held, by kind permission of the Duke of Westminster, at Grosvenor House, on Friday, June 6.

NOTES ON ART AND ARCHAEOLOGY.

MR. R. BARRETT BROWNING and his bride have settled in Venice for a year. He has at last thrown off the throat complaint which laid him up in London.

THE really important Méryon etching to be sold to-day at Messrs. Sotheby's is one of the extraordinarily rare "first states"—they might almost have been called "proofs"—of the "Abside de Notre Dame." These are so few that they may very nearly be counted on the fingers of one hand; and the impression about to change hands is mentioned in Mr. Wedmore's *Méryon*

as one of two on which the artist wrote some bitterly satirical verses, setting forth that the church of Notre Dame, great as it is, would be found not large enough to contain even the *élite* of the sinners of Paris. This particular impression, it seems, was given by the etcher to his brother artist, Bracquemond.

MESSRS. CASSELL & Co.'s sixth annual exhibition of drawings by modern artists will be held in the Memorial Hall, Farringdon Street, from June 7 to June 22 inclusive. The private view will be on June 6.

THERE has just been published, as the third volume of the *Papers* of the American School at Athens, Dr. J. S. Sterrett's account of the archaeological expedition in Asia Minor which he made in 1885, with funds supplied by Mrs. Wolfe. Two maps by Kiepert show the results in the identification of some twenty ancient towns in Cilicia, Lycaonia, Isauria, and Pisidia. Perhaps the most interesting of these is the Lystra of the Acts, which is fixed at a ruined site called Zoldera, near the modern Khatun Serai, by the following Latin inscription: "Divum Augustum Colonia Julia Felix Gemina Lustra consecravît decreto decurionum." There is also mention of a monolithic stele, twenty-three feet high and nine feet in diameter, found by Dr. Sterrett at Fasiller, containing figures which are unmistakably Hittite. Dr. Sterrett, we may add, has recently accepted a professorship at the small university of Miami, Oxford, Ohio.

THE STAGE.

"THE BEN-MY-CHREE."

ON Thursday in last week we welcomed Mr. Wilson Barrett back to the theatre whose fortunes and whose credit he honourably raised. His loss of it may, after all, have been only temporary. His present return to the Princess's is, it is true, as guest, and not as host or landlord; but more lasting possession may even yet be given him. That is quite within the bounds of possibility; and Miss Hawthorne, who sat in a stage box on Thursday night—applauding Mr. Barrett and Miss Eastlake with great heartiness—would certainly not be the last to recognise how appropriate is even Mr. Barrett's present return. At the Globe he was out of place. The auditorium is uninviting; the approach disagreeable; the stage—though used ingeniously enough in "The Golden Ladder"—wanting in spaciousness. But a move to Her Majesty's, which was talked about, would have been a move from bad to worse. Acting of reasonable delicacy is simply lost in so vast a theatre. In a gigantic play-house art can make no appeal to you; spectacle and a great orchestra alone have their chance; and it is obvious that even the spectacle cannot be of the finer and more delicate kind. But, at a theatre of the size of the Princess's, the claims of spectacle and of the art of acting are fairly reconciled.

Much of the enthusiasm bestowed upon "Ben-my-Chree" was bestowed, no doubt, on Mr. Barrett and his return; but, when the circumstances of the moment have been allowed for, there remains a measure of cordiality reserved for the drama. The drama had obvious advantages. The hand Mr. Barrett himself had in it was the hand, of course, of one profoundly versed in stage knowledge; and that must necessarily have been wanted in a case in which the manager's literary partner was a novelist who has

indeed, devoted, some attention to the theatre—but much as Mr. Micawber devoted “some attention to the art of baking,” for Mr. Hall Caine has been primarily critic and novelist. But it was not only Mr. Hall Caine who experienced an advantage in the co-operation of so entirely practical an artist as Mr. Barrett. It was an advantage to the management to present a work by a romance writer of a certain mark—one who takes his craft seriously—and who, in *The Deemster* (on which the “Ben-my-Chree” is founded), has not only got upon new ground, but has spared no pains to make himself completely acquainted with it. Nor is *The Deemster*—as my own rapid reading of it has convinced me—only the result of literary tact and local learning. There is feeling in the book—some dramatic power—conceptions bold, or of fair originality, and these well realised. Much is done in *The Deemster*, and the writer of *The Deemster* may conceivably do more.

This word upon the genesis—the favourable genesis—of “Ben-my-Chree” has not been out of place; but it would be ridiculous, because one mentions the novel, to judge the play with much reference to it. A novel, even if the novel is his own, can never be to a dramatist material for mere transfer. It is a source of inspiration, and not, for the present purpose, a work of art. Accordingly—in most cases at least—the dramatist owes it but little respect. He may be grateful, but his gratitude need not take the form of conservatism. He may alter incidents; he may emphasise or accentuate character. What is required of him chiefly is that he shall produce a good play. Very likely the better the novel is, the more it will want altering. I will go further than that—the better the novel is, the more difficulties will it present to the dramatist. For the artist in novel writing—the artist in narrative fiction, long or short—is the person who best takes advantage of the large liberty peculiar to the narrative form. The form may be so flexible: his effects may be so varied. Now *The Deemster* is a novel that dramatises well. It is a good, even a striking, romance. It is aimed presumably, not at a poor public indeed, but not at a very specially chosen one, which alone exacts, and alone understands, the virtues of compression and delicacy; the employment of the precise word, and of no other, for the thing that is in question; the last refinements of style; the frankest or most deliberate originality. Work of this sort, on the rare occasions on which it is produced, must be practically addressed by an artist in literature to his brethren; and the affront of academic and mechanical praise, or of a too immediate popularity, is by this means avoided. But Mr. Hall Caine's work—unlike the best of Mr. Hardy's, Mr. Meredith's, or, strange as it may seem to-day to say so, Mr. Stevenson's—Mr. Hall Caine's work does not belong to this class.

“Ben my Chree's” story has been told sufficiently in the morning papers. All I chronicle here is that its complications are made possible by a curious and very interesting conflict between the powers of Church Law and Civil Law, and that its scene is laid in the earlier half of the last century, in the Isle of Man, amid a landscape and a seascape, which Mr. Walter Hann

has splendidly realised. Pool wash bag, its coast and its waters, as they are seen at the Princess's, recall in the richness and glow of their colouring the effects of Mr. Hook. Tynwald—the upland solitude, where the strange trial comes to be conducted amidst the encircling hill-sides—is, in its stage way, wilder and more spacious than any moorland of Copley Fielding's. It suggests, in its own fashion, Mr. Thomas Collier, or perhaps Turner's “Ingleborough”; or, to put it differently, is an extremely skilful and even imaginative piece of scene-painting. “Ben-my-Chree” gives occasion for scenery of this sort, and thus, in its own way, does service. It does greater service by affording an at all events sympathetic part to Miss Eastlake, a hearty part to Mr. George Barrett—whose genial personality the town enjoys—and such a part for Mr. Wilson Barrett as he has not found for some time; so spirited and daring is the character of Dan Mylrea, so well is it endowed with the colours of romance. Indeed, I think that, after the great part of Hamlet and the touching part of Chatterton, must next be reckoned among the impersonations of Mr. Barrett this part of Dan Mylrea. It gives occasion for the display of so much of his range; it suggests to him perhaps the doing of the very things which he does best of all. As Mona, Miss Eastlake, I have said, is very sympathetic; but she is more than that—her display of variety within limits pretty narrowly traced by the dramatist shows that she has at hand the resources of her art. Winning and emotional in several earlier passages, her brief death scene is notable for its discretion and its truth. As Ewan, Mona's brother, Mr. Fulton shows himself again as earnest actor and good elocutionist. As the Deemster, Mr. Austin Melford is repugnant with picturesqueness, and I could wish to give him no higher praise. Mr. John Maclean—one of those sound actors who know their business to the core—may, as the good bishop, be picturesque sympathetically. He does not seem to me to be, at any moment, incarnate grief; but he is often incarnate piety and incarnate benevolence. Miss Lillie Belmore—never seen before half as well, and bright and fresh as it is possible to be—gives reality, a pleasant definiteness, to the character of an attendant, Kitty, who might easily have been played with tameness, and would then have been nothing at all.

There are several circumstances—good acting, a good setting, a piece sufficiently original—conspiring together, happily, to make the “Ben-my-Chree” certain of the desired run.

FREDERICK WEDMORE.

STAGE NOTES.

WEDNESDAY night was appointed for the long-expected change of programme at the Lyceum, when “Robert Macaire,” with Mr. Irving in Frederick Lemaître's great part, and “The Amber Heart,” a more or less poetic production, with Miss Ellen Terry in the chief rôle, were to succeed “Faust.”

It seems that Mr. Richard Mansfield, when he comes to the Lyceum in the autumn, during Mr. Henry Irving's provincial tour, does not purpose to confine himself to “Mr. Hyde and Dr. Jekyll,” in which in America his great success has been won. That, however, is the piece in which, unless his merits have been overstated, every one will be interested in seeing him.

MUSIC.

RECENT CONCERTS.

THREE mythological pieces for orchestra, composed by Mr. Silas, were played at the fifth Philharmonic concert last Thursday week, under the composer's direction. They belong to a set devoted to the deities of classical mythology. The first represents Aphrodite floating on the waves; and the goddess of beauty appears in the form of a long drawn-out theme of considerable charm. The movement is cleverly written and scored with ingenuity. Next comes Vulcan; and by means of cymbals and side-drum, the fire-god at his forge is depicted in somewhat realistic fashion. The third movement, devoted to Pan, is less interesting. The composer met with a hearty reception. M^{me}. Sophie Menter, who has not visited London for several seasons, appeared at this concert, and performed Liszt's Pianoforte Concerto in A. M^{me}. Menter is one of the few pianists who can grapple successfully with the enormous difficulties of this work. Her technique is faultless, her strength prodigious, and her wonderful playing almost made one forget the extreme ugliness of the music. At the close she was received with a storm of applause, and returned to the platform, giving, as encore, Liszt's transcription of the “Marche Hongroise,” the one in Schubert's “Divertissement” for four hands. Here, again, she showed herself a worthy pupil of the great pianist. M^{me}. Fursch-Madi gave a dramatic rendering of Beethoven's “Ah! perfido,” and won also her share of applause. In the second part of the programme she sang Gounod's “O ma lyre immortelle.” The instrumental music comprised Wagner's “Siegfried Idyll,” Beethoven's C minor Symphony, and Weber's “Oberon” Overture. Mr. F. H. Cowen, who conducted for the last time previous to his departure for Melbourne, acquitted himself admirably.

Mr. C. Hallé gave his second recital on Friday, May 18. The novelty of the afternoon was a pianoforte Trio in A minor, entitled “A la mémoire d'un grand artiste,” by the Russian composer Tschaiakowski. The first movement is a long one, and has about it an air of nobility. The writing throughout is decidedly clever and interesting; but one cannot help feeling that the composer might have tried to express and develop his thoughts at less length. The same, indeed, may be said of the second part of the Trio, which consists of a theme followed by variations. They show an immense amount of ingenuity, and all are more or less attractive; but there are too many. Just before the close, a return is made to the opening theme of the first movement. The pianoforte part throughout is extremely effective, and it was brilliantly played by Mr. Halle. M^{me}. Norman-Néruda and Mr. F. Néruda proved, of course, worthy associates. The rest of the programme included Beethoven's Sonata, Op. 81a, Brahms' Sonata for piano and violin in G, and the Phantasistücke, Op. 88, by Schumann.

Señor Sarasate gave his second orchestral concert at St. James's Hall on Saturday afternoon, May 19. His fine rendering of Dr. Mackenzie's Concerto must have given pleasure to the composer who was present. It is only in the last movement that Dr. Mackenzie has tried, as it were, to catch the popular ear. The opening Allegro and Largo are more difficult to follow, but Señor Sarasate throughout made one feel the earnest and ambitious character of the music. Afterwards Señor Sarasate played in Lalo's clever Symphonie Espagnole, and performed one of his showy Fantasias. The orchestra, under Mr. Cusins's direction gave, besides, Liszt's “Les Préludes,” and Weber's “Preciosa” Overture.

J. S. SHEDLOCK

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